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MANGAJIN
No. 27, June 1993

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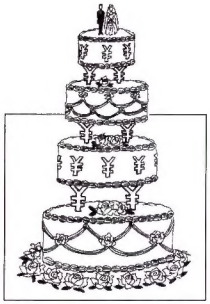

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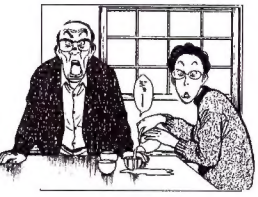

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Editor's Note

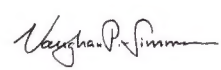
If you think you might ever have to attend a Japanese wedding, save this issue! It contains loads of information about weddings — especially the language used at weddings.

Readers who have been with us for a while may have noticed that we are featuring manga material with much more dialog than in the past. For example, the Business Manners selection in this issue has so much dialog that we had to use a new format to make everything fit. This has resulted in some strange looking page layouts, but we hope you'll agree it's worth the strain on the eyes.

We have finally received permission to use a selection from the manga series *Kachō Shima Kōsaku,* featuring the character once described as "Japan's best-known salaryman." It will run in issues No. 28 and 29. Our selection is set in Kyōto, and gives a nice cross section of his business and private life.

The feature story in our next issue will be on vending machines. We've come up with some unusual machines, but if you think you can top our finds, send in a photo and description of an odd vending machine. If we publish it, we'll extend your subscription by a year.

Thanks to the KanjiTalk and Kanji PageMaker users who responded to our notice for a user group. Unfortunately, we didn't have anywhere near the numbers we needed to convince the makers to provide support here in the US. The good news is that Apple has now come out with the Japanese Language Kit for System 7.1 — an "extension" that lets you run Japanese software without switching operating systems. Apple will provide centralized phone support, and the documentation is completely bi-lingual. We've been using it here at MANGAJIN for the past couple of months, and it seems to be a real improvement over KanjiTalk. For our impressions and a review by Doug Horn, see page 22.



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More on Murakami

In response to Kirk Martini's letter in MANGAJIN No. 25, I'm afraid I have to agree with Mr. Urda's assessment of Murakami Haruki [Book Review, MANGAJIN No. 23]. Although I, too, enjoyed Alfred Birnbaum's excellent translation of *A Wild Sheep Chase*, I was not at all impressed by *Norwegian Wood*. Basically the story consisted of a slew of suicides and gratuitous sex scenes interspersed with allusions to Western pop songs. Actually these elements appear in much of Murakami's fiction. I would venture to guess that the popularity of that novel owes more to a taste for sensationalism and the Japanese love of melodrama than to a far-reaching message. As for the numbers (4 million copies sold in hardback according to Mr. Martini's sources), best-seller status does not necessarily connote literary greatness. Sidney Sheldon's novels do very well in Japan, too, but I don't think anybody out there is claiming that his books are anything more than cheap entertainment.

Maybe in the future Murakami will produce something worthy of our adulation, but for now, I will refrain from bowing too deeply.

As for Banana Yoshimoto, I think that the cute name says it all.

SUZANNE KAMATA
Tokushima-ken, Japan

We're not taking sides here, but we welcome comments from other readers on Murakami, Yoshimoto and the Japanese contemporary fiction scene.

Hieroglyphics and kanji

More straight scoop on the use of the term "alphabet" in the Computer Corner piece in MANGAJIN No. 22.

Alphabets are writing systems which represent separate sounds or "phonemes" (members of alphabets are called letters) and kana are syllabaries in which the "grapheme" or written symbol represents a syllable, as Professor Fukushima stated in his letter. However, he mistakenly characterized kanji as another type of syllabary as well. Kanji is a type of logographic writing system, in which each grapheme represents a "morpheme," or unit of meaning. Other examples of logographic writing systems include Mayan glyphs and Egyptian hieroglyphics (members of these three logographic writing systems are usually referred to as characters, glyphs, and hieroglyphs respectively). After the Japanese borrowed the kanji logographic writing system from the Chinese, it ended up looking like a syllabary simply because the Japanese language is syllabic in nature, but the writing system itself is not a syllable, and is not classified as such by linguists.

LAURA MILLER
Linguistic Anthropologist
Philadelphia, PA

Any questions?

A spoiled reader

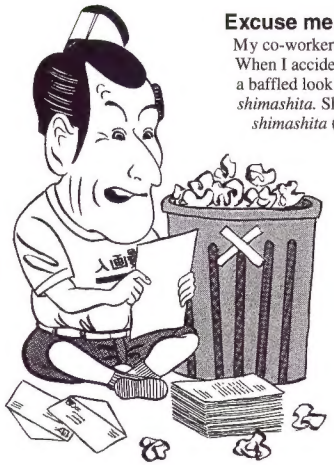
In frame #1 of "Lemon Hart" (MANGAJIN No. 25), there are two large stylized kanji peeking out from behind a pensive Matchan. They are inscribed on what appears to be a sake cask, which squats discretely in the corner. Am I correct in interpreting them as *rei-mon*, or "ceremonial crest?" Unfortunately I don't see them in any of Matsuda's informative sake soliloquies, so I wonder if this is really just another brand of the liquor, or something entirely different?

See how you've spoiled me with your thorough explanations? Casks in the corner, indeed! But the kanji-hungry are not proud. Thank you, and please keep up the good work!

CHARLES CAMPBELL
Jersey City, NJ

Your interpretation is correct on a kanji-by-kanji basis, but this is a case of ateji (当て字) *— using kanji for their sound/reading, rather than their meaning. This combination* 礼紋, *is intended to be read* remon, *as in* Remon Hāto *("Lemon Hart"), the name of the bar.*

BLOOPERS



Excuse me for being heartbroken

My co-worker visited me at my apartment and I made her a cup of Japanese green tea. When I accidentally spilled some on the table, I said *Shitsuren shimashita*. She gave me a baffled look and said "Eh?!" Once again I apologized: *Ocha o koboshite shitsuren shimashita.* She composed herself for a moment and kindly informed me that *Shitsuren shimashita* (失恋しました) meant "I am heartbroken," or "I have been jilted." The expression I was looking for was *Shitsurei shimashita* (失礼しました, literally "I was impolite" → "Excuse me").

Upon reflection, I realized that the Japanese people I had apologized to recently had looked especially sympathetic.

CATHY T. TANAKA
Los Angeles, CA

A literary treat

I take great pleasure in sharing the culture, history and culinary flavors of New England with my frequent visitors from Japan. Not to be missed is a trip to Salem, Massachusetts. Imagine the enthusiasm of one young woman describing her visit to Nathaniel Hawthorne's home as "The House of Seven Bagels."

LEOVA B. WOLF
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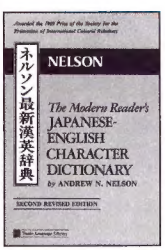

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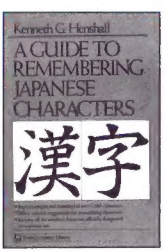

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POLITICAL CARTOONS

From the Asahi Shinbun (朝日新聞)

伝統とハイテク　さすがだね
山田　紳

The Shōwa Emperor, known as Emperor Hirohito during his lifetime, passed away in 1989. It is said that he was concerned that his grandson, Crown Prince Naruhito, was having trouble finding a bride. This cartoon appeared June 10, the day after the Crown Prince's marriage to Owada Masako.

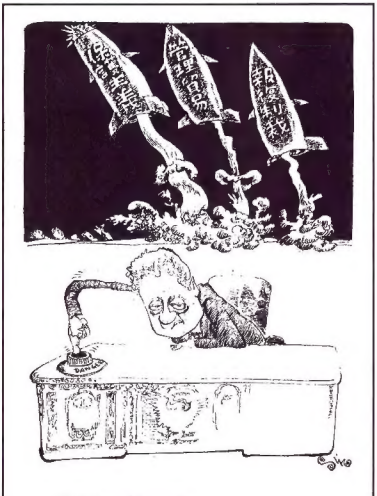
Hirohito: そうそう、これ が　心残り　だったから ね。
Sōsō, kore ga kokoro-nokori datta kara ne.
Ah yes this (subj.) regret/reluctance was because (colloq.)
"Ah, yes, this was the thing still worrying me." (PL 2)

- *kokoronokori* ("regret/worry") is written as "heart" (心 *kokoro*), and "remainder/what is left (remaining)" (残り *nokori*). If you have no *kokoro-nokori* (*Kokoronokori ga nai*), your "heart is content."

Caption: 伝統　と ハイテク　さすが だ　ね
dentō to haiteku sasuga da ne
tradition and high-tech as expected is (colloq.)
"Tradition and high-tech — naturally (just as you might expect)." (PL 2)

- *sasuga* is usually an expression of admiration. It indicates that the outcome is positive/favorable, as one would expect.

Artist: 山田　紳
Yamada Shin (Name of the Artist; Shin is a "pen" name.) After graduating from Tokyo College of Fishery, worked as a salaryman, attending manga school at night; six years later debuted as a political cartoonist. Won the *Bungei Shunju* Manga Award in 1982; Award for Excellence (Political Cartoons) from the Japan *Manga-ka Kyōkai* this year.



ボタンは押された
山田　紳

This one, from the June 11 edition of the *Asahi*, pretty much speaks for itself. Yamada's depictions of Clinton tend to be hollow-eyed and on the grim side.

Missile 1: 保護　主義
Hogo shugi
protect principle/–ism
Protectionism

Missile 2: 管理　貿易
Kanri Bōeki
control/management trade
Managed Trade

Missile 3: 報復　制裁
Hōfuku Seisai
retaliation/revenge punishment/sanction
Retaliatory Sanctions

Caption: ボタン は　押された
Botan wa osareta
button as-for has been pushed
The button has been pushed.

- *osareta* is from the verb *osu*, "push."

Artist: 山田　紳
Yamada Shin

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BRAND NEWS

Innovative uses of the Japanese language

毎朝 果菜
Maiasa Kudasai

Kirin, the beer people, have come out with a morning health/nutrition drink called *Maiasa Kudasai*. It has a milk base, to which "nutritional elements" (栄養素 *eiyō-so*) from fruits and vegetables have been added. Normally, *maiasa kudasai* would be written 毎朝下さい, and it would mean "Every morning, please," (as in "Please let me have some of that nutritious drink every morning"). Kirin, however, wrote *kudasai* as 果菜, combining two kanji that mean "fruit" (*kudamono* 果物), and "vegetable" (*yasai* 野菜). This is a visual pun (you have to see the kanji). To make sure everyone gets the pun, the name is also written in hiragana on the label.

Maiasa Kudasai contains 20% fruit juice, and the taste is described as *honnori ama-zuppai* ("delicately sweet & sour").

Thanx to: Bill & Izumi Braun in Sapporo; plus, Moteki-san and the gang at SSKC/Media Centre

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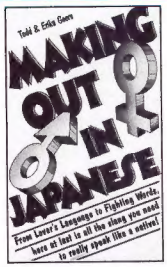
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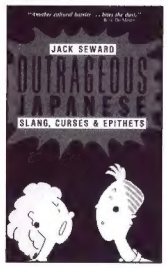

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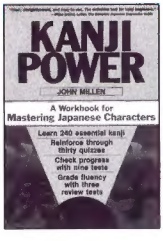

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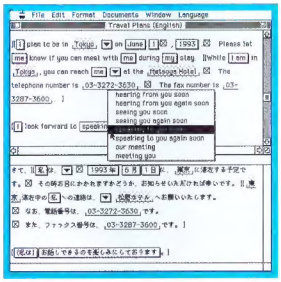
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hearing from you again soon
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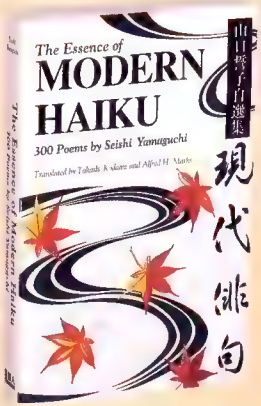

The Essence of Modern Haiku features:

日蔽や　キネマの衝　鬱然と
Hiōi ya　kinema no chimata　utsuzen to

A row of awnings—
darkness settles down upon
the movie district.

1927
Dōtonbori, the movie district of Ōsaka. The street is dark under a row of awnings. It was like the darkness under a deep sea. I had graduated from the university and was working for Sumitomo and living in the company dormitory in Unagidani. I often visited Dotonbori.

Season word: *hiōi*, "awnings" Summer, life.

Vocabulary:
- *utsuzen-to* is an adverb that can mean either "gloomily/cheerlessly" or "in a lively/flourishing/energetic manner." While describing how dark the street seems under the awnings, it also suggests the possibility of a street crowded with moviegoers.

Other points of interest:
- Dōtonbori has been a famous entertainment district since the Tokugawa era (1600-1867), stretching for mile and a half through central Osaka along the southern bank of Dōtonbori Canal.

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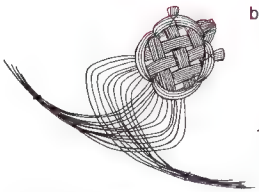
The Japanese WEDDING INDUSTRY

by John Carroll



祝

Most Japanese businesses are struggling to cope with the nation's burst "bubble economy," but in the nation's wedding industry, the champagne corks continue to pop with merry abandon.

Recession or not, some 750,000 marriages will take place this year in Japan, and expenditures for the elaborate ceremonies continue to climb. Japanese couples believe in getting married in style, and wedding hall operators and hoteliers are more than willing to make the walk down the aisle—or the "Virgin Road" (バージン ロード) as it is sometimes called—a dream come true.

Banquet managers at major hotels say corporate parties are much less flashy these days, but that's not the case with weddings. The entire process, including everything from ceremonial engagement gifts to a foreign honeymoon and the move into a place of their own, will set your typical Yoshi and Hanako back a cool eight million yen (around $76,000).

But, as with so much else in Japan, apparent contradictions abound in wedding styles. Demographics, changing tastes and economic factors have combined to produce at least the beginnings of a new trend toward simpler and more "individualistic" (個性的, *koseiteki*) weddings. If it spreads, the spectacular ceremonies that have been *de rigueur* for decades may soon become passé.

Actually, a turnabout might have been inevitable—the big, production-number weddings seem to have gone about as far as they can go. Along with Japan's increasing prosperity and changing mores, weddings and receptions grew larger and more sumptuous. Today an average of 82 guests attend the reception festivities, where they might see the bride swoop down from the rafters in a gondola and change three or four times into ever-more-gorgeous gowns.

Before looking at the new trends, a bit of history of the current style might be in order —and it's a shorter history than one might think.

For the actual ceremony, the ostensibly "traditional" Shintō rites or *shinzen* (神前) as practiced today are in fact a mixture of ancient and modern elements mostly thrown together for the wedding of the future Emperor Taishō on May 10, 1900. Soon after, couples getting married in Shintō ceremonies began demanding the same kind of wedding.

The Shintō ceremony involves *norito* (祝詞), the recitation of ritual prayers; *harai* (祓い), a purification ritual; *tamagushi* (玉串), offerings to the gods of sprigs from the sacred *sakaki* tree with strips of white paper attached; and *san-san-ku-do* (三々九度), the three-times-three exchange of sake-filled nuptial cups, which was formerly a samurai tradition. The exchange of sake is used in Shintō rituals to create connections, in this case between the couple and between their families.

This ceremony can usually be attended by only 25 to 30 people, including family members and the *nakōdo* (仲人), the "go-betweens" who act as symbolic guarantors of the new union. The ritual may be broadcast by closed-circuit TV to the banquet room, where the rest of the guests have already gathered for the reception.

This space limitation is a factor in one of the most interesting developments in wedding styles during the past decade—the increased popularity of Christian weddings, at which all the guests can see the actual service. Even though only one percent of Japanese are Christians, 31 percent of all marriages today incorporate a Christian service, and hotels and marriage halls are building chapels at a furious pace.

Average overall expenditures for weddings continue to rise, although the increase in some categories for the past five years was less than the rise in the consumer index. (From a survey conducted by the Sanwa Bank.)

unit = ¥1,000	1977	1982	1987	1992
Engagement	¥361	¥636	¥713	¥773
Ceremony & Reception	1,141	2,014	2,854	3,328
Honeymoon	453	849	1,010	1,026
Setting Up Housekeeping	2,247	2,708	3,037	2,930
TOTAL	**¥4,202**	**¥6,207**	**¥7,614**	**¥8,057**

• cope with = 対処する/乗り切る *taisho suru/norikiru* • with merry abandon = 陽気な奔放さで *yōki-na honpōsa de* • flashy = はでな *hade-na* • ceremonial engagement gifts = 結納(品) *yuinō(hin)* • a cool = なんと / 驚くべき *nanto / odoroku beki* • apparent contradictions = 一見矛盾する事実,事柄 *ikken mujun suru jijutsu, kotogara* • de rigeur = ぜひ必要 *zehi hitsuyō* • inevitable = 必然的 *hitsuzenteki* • mores = 社会的慣習 *shakai-teki kanshū* • sumptuous = 豪華な *gōka-na* • reception = 披露宴 *hirōen* • ostensibly = うわべは *uwabe wa*

"Nowadays 60 to 70 percent of our customers request a Christian service, but we only have a single chapel so we can't satisfy them all," says Sugiyama Hiroyasu, supervisor for the marketing division at the Chinzansō garden restaurant complex in Tokyo. Located on the former estate of Meiji-era leader Yamagata Aritomo, Chinzansō hosts more weddings than any other single venue in Japan, close to 3,300 last year.

Most of the participants have only the foggiest notion of Christian doctrine, if that, but they enjoy the services anyway. "Christian weddings are viewed as romantic, glamorous, classy and trendy," Sugiyama explains.

There are two other kinds of weddings: *butsuzen* (仏前), Buddhist ceremonies used, for example, by Sōka Gakkai members who are discouraged from participating in Shintō ceremonies; and *jinzen* (人前), non-religious ceremonies in which the couple exchange vows that often they have written themselves.

The wedding ceremony itself—be it a solemn rite at a shrine, temple, or church, or just a simple exchange of sake—has no legal significance. The two people are considered to be truly married only when the new wife's name is added to the man's family register (戸籍, *koseki*) at the local government office.

Therefore the ceremony itself is perhaps not nearly as important socially as the reception, which has taken on a fairly uniform and elaborate format, designed to emphasize the emotional and sentimental nature of the event.

In the early part of this century, marriages were most often held in private homes or at Shintō shrines, and the receptions that followed ranged from parties in the bride's or groom's home to banquets in local restaurants. But rapid urbanization led to cramped living quarters, and people soon concluded that a "rabbit hutch" was no place to hold a marriage feast. The era of commercial marriage halls, and big-scale weddings, began. Today roughly 80 percent of all marriages are held in wedding halls.

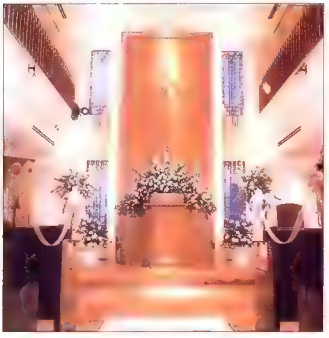
The first marriage halls were established shortly after the war by *gojokai* (互助会), "mutual-aid societies." At first, members simply pooled their funds, lent them out at wedding time and took repayment over as much as 10 years, making the expensive rites affordable. Gradually the clubs took a more direct role, building their own fully-equipped halls. Nowadays they compete with commercial halls, allowing anyone to use their facilities but giving discounts to their members. Some big hotels or marriage halls can hold 40 to 50 weddings a day in what is admittedly an assembly-line operation.

Meanwhile, mass media coverage of the lavish weddings of singers and other *tarento* increased, inspiring ordinary couples to emulate them by holding showy and elaborate weddings that often turned out more than slightly ridiculous. Even though the marriage ritual itself was nearly always Shintō in form, more and more receptions incorporated ideas like the cake-cutting and candle-lighting ceremonies that had first been seen at marriages of the rich and famous.

The marriage industry well understood the desire of people to be stars for a day, and was always quick to adopt

Hosting more weddings than any other venue in Japan, the Chinzansō complex includes several restaurants, gardens, a hotel, a wide variety of reception rooms that can accommodate parties of up to 2,500 guests, and your choice of Shintō or Christian ceremonies. The Shintō ceremonies are held in the room on the left, an actual shrine dedicated to the god *Izumo* (出雲), the god of "unions" (結びの神 *musubi no kami*). The chapel is non-denominational, but participation by Christian clergy in a wedding service that is really just a fashion statement is a matter of some controversy.

Shintō **–or–** **Christian**



• the foggiest notion = 非常にぼく然とした認識 *hijō ni bakuzen toshita ninshiki* • legal significance = 法的な意義 *hoteki na igi* • urbanization = 都市化 *toshika* • cramped = 狭苦しい *semakurushii* • emulate = 見倣う *minarau* • venue = 式場 / 会場 *shikijō / kaijō* • non-denominational = 無宗派の *mu shūha no* • controversy = 論争 *ronsō*

The Imperial Wedding

There were none of the typical trappings of a modern Japanese wedding in the somber, mystical wedding between Prince Naruhito and Owada Masako, held on June 9, 1993. The Imperial wedding is a long process of which the ceremony on June 9th was only one part. Months of preparations and tens of millions of dollars went in to the wedding, which is composed of ten major rites.

1. The first step, the *Kōshitsu Kaigi* 皇室会議 ("Imperial Family Meeting"), took place on January 19, when the Imperial House Council formally approved the engagement and the selection of the Prince's spouse.

2. The *Nōsai no Gi* 納采の儀, or Betrothal Ceremony, took place April 12.

3. *Seiyaku Hōkoku no Gi* 成約報告の儀. This is the ceremony where the Prince reports his upcoming marriage to the gods and imperial ancestors enshrined in the Imperial Palace.

4. The next step was the *Kokki no Gi* 告期の儀, the Rite of Announcing the Wedding Date.

5. *Kekkon no Gi* 結婚の議 (the Wedding Ceremony) occurred on June 9th with a wedding ceremony conducted by high priests of the Shintō religion at the Kashikodokoro, one of Japan's most sacred shrines. The preparations for the *Kekkon no gi* began early in the morning at the Imperial Palace with a Shintō purification ritual for the Princess and the difficult task of dressing the bride in traditional wedding costume, the *junihitoe* 十二単衣, a 12-layer ceremonial kimono weighing over 30 pounds.

Dressed in ancient court costume, the couple knelt before the goddess Amaterasu and began the 15-minute ceremony. Hidden from cameras and the public eye, Prince Naruhito asked for the goddess' protection and read the *kokubun* 告文, a pledge that the couple would live in happiness together until parted by death. This ceremony, which even the Emperor and the Empress do not attend, concluded with a sacred toast of sake (called *Katame no Hai* 固めの杯) and a final bow to the Sun Goddess.

6. Shedding their solemn expressions and feudal costumes, the couple reappeared in the *Chōken no Gi* 朝見の儀 (Rite of Audience with the Emperor and Empress) as a modern-day Prince and Princess dressed in Western formal wear.

The highlight of the day was the Imperial Wedding Parade, a huge motorcade from the Imperial Palace to the newlyweds' home, the Tōgū Palace in the Akasaka Palace compound.

7. Upon reaching their new home, the Crown Prince and his bride celebrated two more important rituals: the *Kuzen no Gi* 供膳の儀, a private kanpai of sake, and

8. The *Mikayomochi no Gi* 三か夜餅の儀, an evening fertility ritual which literally means "third night rice cake ceremony."

9. Over the next three days, a series of six festive banquets were held (the *Kyūchū Shukuen no Gi* 宮中祝宴の儀, "Imperial Palace Party"), attended by 2,700 guests, international leaders, and dignitaries.

10. The wedding ceremonies finally conclude with the *Jingū Goryō ni Essuru no Gi* 神宮御陵に謁するの儀 rite at the end of June, when the royal couple travel to Nara and other nearby prefectures to visit the Grand Shrine of Ise, the Imperial Mausolea of Emperor Jimmu (first emperor of Japan) and of Emperor Showa (the present Emperor's father) to report their marriage and pray for their future.

by Rebecca Mundy

something that showed promise. The elements that struck a responsive chord or had a wide appeal stuck, and soon a more or less uniform format evolved.

First of all there is the cake-cutting ceremony, in which the newlyweds, under a bright spotlight, take a blunt knife to a four-foot-tall hard wax cake with red and white streamers flowing from it, while wedding bells chime. The master of ceremonies usually points out that this is the first task the new couple performs together. Since the word "cut" is to be avoided at all costs during a wedding because of the implication of "cutting" or "severing" the ties between the couple (see pages 48-49 for more of these inauspicious words), the act of "cutting" the cake is referred to as *nyūtō* (入刀, literally, "inserting the sword/knife"). This term also provides sexual overtones that some find appropriate or entertaining.

Anthropologist Walter Edwards suggests a deeper meaning for what might appear to be a shallow ceremonial import: the cake, made from grain, represents fertility in Japanese culture, and it is sweet, thus associated with children.

The "Candle Service" is similarly symbolic. The newlyweds light tapers from candles held by their parents and then go from table to table to light the candles on them, effectively evoking the image of generational continuity.

Then, there is the flower presentation, in which the couples present bouquets to their parents.

In many ways these ceremonies are kabuki-esque poses that allow for the maximum in sentimentality and picture-taking opportunities. They also represent the ideal, enduring, harmonious marriage. This message is reinforced by speeches from the nakōdo, superiors at work and other honored guests, stressing that a person only becomes "complete" and a truly functional member of society when he or she gets married. These speeches are interspersed among toasts, songs, skits and other festivities.

After all this hoopla, most couples no doubt feel a sense of relief to escape on

• the typical trappings = 典型的な装飾 *tenkeiteki-na sōshoku* • somber = 厳粛な / おごそかな *genshuku-na / ogosoka-na* • rites = 儀式 *gishiki* • fertility = 豊饒産祈願の *hōjōzan kigan no* • struck a responsive chord = 人々の共鳴を呼んだ *hitobito no kyōmei o yonda* • inauspicious = 縁起の悪い *engi no warui* • sexual overtones = 性的な含み *seiteki-na fukumi* • anthropologist = 人類学者 *jinrui gakusha* • tapers = ろうそく *rōsoku* • evoke = 呼びおこす / 思わせる *yobiokosu / omowaseru* • generational continuity = 世代の連続性 *sedai no renzokusei* • are interspersed = 間に挿まれる *aida ni hasamareru* • hoopla = 大騒ぎ *ōsawagi*

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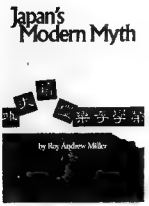

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their honeymoon. These average eight days and cost ¥1.02 million. According to a survey carried out by the Japan Travel Bureau in March to May of this year, 95.7 percent of honeymooners visited overseas destinations, with the most popular destinations being Australia (23.3%), perennial favorite Hawaii (21.6%) and Europe (19.4%).

As in the West, marriages are concentrated in certain seasons: spring and autumn. But recently there has been an increase in the number of "June brides" despite the fact that it falls during the *tsuyu* (梅雨, "rainy season"). This trend began with the marriage of singer Gō Hiromi a few years ago, and was no doubt given a boost by the marriage on June 9 of Crown Prince Naruhito to Owada Masako. Even though Sundays and holidays are preferred for weddings, many couples changed their own reservations at wedding halls so as to share in the auspiciousness of the imperial wedding day.

Speaking of days, tradition has it that the best day for the ceremony is a *taian* (大安) super-lucky day, as determined by the *koyomi* (暦, astrological calendar). These fall every six days. *Tomobiki* (友引き) is also considered a good day, three days are neutral, and *butsumetsu* (仏滅) is downright bad. Because so many people prefer taian days, especially taian Sundays, reservations must be made more than a year in advance.

Recently, the pattern of big, expensive weddings has begun to show signs of change. One apparent effect of the economic slowdown is that many couples prefer to postpone tying the knot rather than go into debt as they might have in the past. Assistance from parents, and cash gifts from wedding guests, known as *oiwai-kin* (お祝い金), usually offset roughly 60 percent of the costs of the whole wedding process, but the couple have to make up the balance out of their personal savings. Some 32 percent of grooms and 29 percent of brides say they receive no help at all from their parents.

In fact, marriage itself seems to be less popular than in the past. The number of men and women who remain unmarried past age 30 has doubled in the last 20 years and is still rising. Concerned that the plummeting birthrate threatens Japan's economic miracle, the government is doing its best to encourage people to get married quickly and start having little kiddies, but it is finding it hard to close the sale. A December 1992 government report revealed that as of 1990, only one in 15 women believed that marriage held the prospect of happiness, down from nearly 40 percent in 1972.

The number of marriages peaked in 1983 at 1.5 million. Wedding halls and hotels anticipate much leaner times after 1998, when the pool of marriageable-age people will shrink sharply because of the declining birthrate.

They are facing another challenge

• perennial favorite = 絶えず人気のある *taezu ninki no aru* • tying the knot = 結婚する / 縁を結ぶ *kekkon suru / en o musubu* • plummeting birthrate = 低下する出生率 *teika suru shusseiritsu* • having little kiddies = 子供をつくる *kodomo o tsukuru* • close the sale = 商談をまとめる *shōdan o matomeru* (ここでは出生率低下に歯止めをかけることを言っている。 *Koko dewa shusseiritsu teika ni hadome o kakeru koto o itte-iru.*)

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besides demographics—independent-minded couples who figure they can do without fake cakes and conspicuous consumption by doing things their own way. Chinzansō's Sugiyama says this increased "individualism" began three or four years ago. As a result, the popularity of the cake-cutting and candle-lighting ceremonies, for example, is quickly waning.

Although some observers feel that the Crown Prince's marriage and a recovering economy may spark a trend toward opulence, that seems unlikely. Wedding halls and hotels note that in the wake of the burst-bubble economy, some couples are opting for smaller but more "genuine" weddings with scaled-down feasts, real cakes, fewer *ironaoshi* (色直し, changes of costume by the bride), scripts they have written themselves, and their own favorite music.

Some couples are opting for private parties at suburban restaurants or on chartered boats. One restaurant in Yokohama has developed a thriving business for weddings at which sandwiches and pasta are served. All the couple has to do is bring their friends and the preacher. The drawing card is its lawn and garden, which includes a beautiful pool that is filled with flowers for wedding receptions. Fifty weddings were held there in 1992 and the manager exults that such "customized, casual affairs" are all the rage right now.

Another interesting trend is the increasing popularity of "after five" weddings. Not only are such functions discounted by 20 to 30 percent, but they tend to be less formal, and overtoasted guests don't have to worry about being seen in the streets with flushed faces.

Of course, in Japan as elsewhere, some people will always go for the unconventional: getting married in a moving railway car turned instant chapel, at a makeshift "carnival" complete with Ferris wheel, aboard a replica of a Viking ship or Bedouin encampment, or in a replication of a European royal wedding. The variety of merry lunacy is seemingly endless.

The belief continues strong that only a married person can be regarded as a full-fledged member of society. The marriage ceremony is therefore the ultimate rite of passage for the Japanese. In a sense, getting married is the way an individual repays parents and society for having raised him or her. It is not surprising then that a higher percentage of Japanese get married than do people in other industrialized nations. Although young Japanese may seem remarkably down on marriage, they will no doubt continue to do their duty, and the wedding industry will continue to thrive.

John Carroll is a free-lance writer in Tokyo.

• conspicuous consumption = はでに金を使うこと *hade ni kane o tsukau koto* • wane = 衰える *otoroeru* • opulence = ぜいたく *zeitaku*
• drawing card = 呼び物 *yobimono* • overtoasted = (祝杯で) 飲みすぎた *(shukuhai de) nomisugita* • flushed faces = 赤い顔 *akai kao*
• unconventional = 風変わり / 型破り *fūgawari / katayaburi* • full-fledged = 一人前の *ichininmae no*

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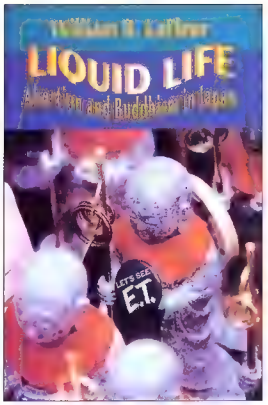

LIQUID LIFE

Abortion and Buddhism in Japan

William R. LaFleur. Princeton, NJ: Princeton University Press, 1992. 280 pages, $24.95 (hardcover).

reviewed by
Christopher Perrius

During the years I lived in Japan I often came across the statues. Along hiking trails in the mountains I'd find them sitting in a row draped with red bibs. A solitary one would stand on a corner in a back street in Tokyo or Osaka, a *wan-kappu* sake container of flowers placed before it. Or scores of them behind a temple, many decorated with little toys or pinwheels. The casual visitor to Japan may notice the cute little statues, but rarely learns of their significance. Foreign residents often aren't aware of what they actually symbolize, as they are often misleadingly described as "dedicated to the spirits of deceased children." Even a Japanese professor from Osaka University told me that he didn't know what they were until about ten years ago. That was right about when the *mizuko* (水子) boom started, the boom of memorializing one's aborted fetus.

The mizuko boom is not easily explained in a word, so we are lucky to have William LaFleur's *Liquid Life*, a fascinating book that relates the history of these statues and the practices and beliefs that surround them. Not surprisingly, the story of this Buddhist ritual is full of ambiguities and paradoxes, but LaFleur, who has published many previous books and articles on Japanese Buddhism, enthusiastically sifts through them and even makes a moral virtue of ambiguity. He provides many insights into the Japanese psyche, as well as lessons for both sides of the US abortion battle.

First the facts. The statue is of a popular bodhisattva (minor Buddhist deities known for their compassionate aid to humans) named *Jizō* (地蔵, "earth womb"), who underwent various transformations over the years Buddhism took hold in Japan, and eventually became something like the patron saint of children. Using population studies, histories, and a little conjecture, LaFleur tells an interesting story of a secret cult of family planning that grew up around *Jizō bosatsu* (地蔵菩薩, "the bodhisattva Jizō). Despite the pressures of ruling clans, Shogunates and emperors to bear many children, Japanese women practiced what was called *mabiki* (間引き, "culling/thinning"—a "pruning" of the family tree), mainly abortion and infanticide. In a surreptitious rebellion reminiscent of the "hidden Christians" (the bodhisattva Kannon often symbolized the Virgin Mary), they developed their own ritual memorialization of their "culled" children.

Of course, secret histories are difficult to research, and apparently many Japanese researchers are reluctant to explore Japan's history of infanticide (LaFleur mentions recent work that has shown that Europe's incidence was much higher than previously believed, so Westerners have no right to pass judgment). But LaFleur's story is a convincing and even inspiring one. Those who practiced *mabiki* (or *kazoku keikaku* 家族計画, "family planning," in modern terms) did what they needed to insure a good life for their families, and the developing ritual of *mizuko kuyō* (水子供養, "water-child memorialization") enabled them to overcome their feelings of guilt and loss.

Mizuko ("water-child") is one of the richest words (euphemisms?) in a language known for its delicacy. It refers to infants that have died as well as stillborn, miscarried and aborted fetuses, but the last is by far the most common now, since abortion is by most accounts the most prevalent form of birth control in Japan. The water of the mizuko evokes the water of the womb it leaves, and of the watery realm to which it is sent, a kind of Buddhist purgatory. LaFleur believes that the blurry borders between the realms of the Buddhist cosmology have led to "fuzzy" (to use current *ryūkōgo*) distinctions between life and death that

• abortion = 妊娠中絶 *ninshin chūzetsu* • bibs = よだれ掛け *yodare kake* • score = 20; scores = 数十 *sūjū* • pinwheels = 風車 *kazaguruma* • deceased = 死んだ *shinda* • memorializing – 記念する *kinen suru* • ambiguities = 不明瞭さ *fumeiryō sa* • the Japanese psyche = 日本人の心/精神 *Nihonjin no kokoro/seishin* • deities = 神々 *kami-gami* • patron saint = 守護聖人/守護神 *shugo seijin/shugo-jin* • surreptitious = 内密の/ひそかな *naimitsuno/hisokana*

are reflected in beliefs about abortion.

In the past, infanticide or abortion was known as *mizuko o kaesu* (水子を返す, "returning the mizuko"). Nowadays, people say *kodomo o orosu* (子供をおろす, "abort the child"), preferring it to the technical-sounding *chūzetsu* (中絶, "abortion"). Ironically, Japanese resist the euphemisms so prevalent in the US of "fetal tissue" or "unwanted pregnancy." The fetus is thought of as a child, yet abortion is still somehow okay.

In the US, there is a divisive rigidity to the abortion debate. In many of the recent "testimony books," one hears complaints about the lack of a middle way between total condemnation and total casualness: it's either murder or a "procedure." A similar dilemma troubles Japanese; as Samuel Coleman succinctly states it in *Family Planning in Japanese Society*, "to deny any emotional reactions is to negate one's sensitivity to childbearing as a woman; to express unhappiness is tantamount to admitting having done something wrong." The Buddhist approach, argues LaFleur, avoids this "dualizing dilemma" by allowing people who have had abortions to express and thereby work through their guilty feelings.

The power of apology is strong in Japan, and the ritual is essentially one of apology. It usually takes the forms of prayers to *Jizō bosatsu* and to the mizuko (the statue symbolizes both); tending of a roadside statue, including leaving offerings to it; writing apologies and good-byes on *mizuko ema* (絵馬, "votive cards"); buying a Jizō statue for the home *butsudan* (仏壇, "Buddhist altar"); and, the latest trend of the boom, buying a personal statue at a regular *o-tera* (Zōjō-ji in Tokyo near Tokyo Tower, and Hase-dera in Kamakura are well-known) or one of the new mizuko temples. Much of the current public debate in Japan centers on these specialty temples, which charge a great deal of money and, by emphasizing the threat of retribution from the aborted fetus (from financial troubles to the nightmares of its siblings), clearly exploit the fears of women in a difficult time.

LaFleur writes that Japan went through its abortion debate in the Edo era, but abortion is not unquestioned in Japan today. By his own account, the Buddhist community seems to be fairly divided over the issue, but he has a tendency to downplay the conflict, and he clearly favors those Buddhist spokespeople who advocate an open-minded "case-by-case" approach. There is an anti-abortion movement led by an organization called *Seicho-no-ie* (生長の家, "House of Life") that is quite influential, if not as vocal as its US counterparts. Politicians occasionally lament the low birth rate, and as the number of foreign laborers continues to grow, and

• euphemisms = 婉曲語法 *enkyoku gohō* • divisive rigidity = 不和を生じる固定した考え方 *fuwa o shōjiru kotei shita kangaekata* • condemnation = 非難 *hinan* • succinctly = 簡明に *kanmei ni* • tantamount to = ～に等しい *~ni hitoshii* • retribution = 報復, たたり *hōfuku, tatari* • lament = 嘆く *nageku*

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Japanese women move into male realms of work and government, pressure to stay home and have babies will probably increase.

It is interesting that while reproductive rights are considered the litmus test of women's rights in the US, abortion has been easily available in Japan since the Eugenic Protection Law was passed in 1948. This contradicts the perception of many US women that Japanese women are more oppressed. However, the right to have abortions did not arrive in Japan with a broad feminist movement as it did in the US, and it is significant that the law specifies "the mother's health," not "the woman's privacy." Perhaps the sense of birth being strictly a woman's concern, reflected in the ongoing tradition of a woman's returning to her parents' home to bear her child, has something to do with the lack of abortion regulation.

There have been many attempts to imitate Japanese business in the US, but the highest form of flattery hasn't been much in evidence in the realm of spiritual practices. LaFleur informs us that US Catholics living in Japan and Zen Buddhists living in the US have shown a great deal of interest in the mizuko ritual. It's extremely doubtful that such a "foreign" ritual will be widely adopted in the US, but it certainly can provide a much-needed new perspective on a national *mondai* that has begun to escalate into a shooting war.

Christopher Perrius is a freelance writer/translator now living in New York.

• reproductive rights = 子供を産む/産まない 権利 *kodomo o umu/umanai kenri* • litmus test = リトマス試験 *ritomasu shiken* • Eugenic Protection Law = 優生保護法 *yūsei hogohō* • the highest form of flattery = 最高のお世辞/賛辞 (=真似すること) *saikō no oseji/sanji (=mane suru koto)*

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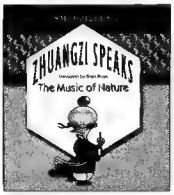

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Typical meishi measurements *are 5.5 cm x 9 cm. Some are laid out horizontally, others vertically. Materials and design vary—the card in the center incorporates optical fibers in the paper, while the one on the lower right is etched.*

The physiognomy of *meishi*

In our last essay, we discussed the many important functions of one's *meishi* ("business card"). It all boils down to this: A meishi is a critical instrument for having the name of the company you work for and your own name remembered.

The first impression

One's business card plays a big role in that all-important first impression, and the image imparted by a meishi is carried for a long time. Therefore some people give a lot of thought to the design of their meishi, hoping it will give the desired impression. Of course, their originality is curtailed somewhat, unless they are self-employed. Companies almost always have set standards for the type of lettering, paper, colour and other details of their employees' meishi.

Even within these conventions, however, a meishi can be a creative expression of the bearer's own identity. After all, as I mentioned before, in Japan your meishi is your face.

So how can an ambitious salaryman make his meishi stand out among the hundreds of humdrum black-and-white cards his clients may receive each year? How can he keep his business card *out* of the notorious "round file?"

You gotta have a gimmick

One innovation, especially popular among salespersons, is to put a photograph or drawing of themselves on the card. One gentleman took the photo idea even further, producing a cute three-dimensional design of a *take-no-ko* ("baby bamboo shoot"), which is attached to the card. When it is unfolded, a melody plays! No doubt this card will decorate somebody's

desk or home for some time to come. (His card is on the top left in the photo above.)

Another idea is more practical. In Japan, telephone debit cards are found in almost every wallet. They are convenient, and because they're available in hundreds of designs, collectible. It didn't take long for the telephone-card meishi idea to develop. Not only is this meishi a useful gift which the recipient is certain to appreciate, but it will also be seen each time the client uses a public phone. The only catch is it may be thrown away when used up.

The gold standard

A variety of materials are used to make meishi, most commonly paper and the highly-textured "Japanese paper" known as *washi*. Paper choice is an excellent opportunity to stand out, and to make a statement at the same time. For example, as concern about the environment grows, we are seeing more meishi made of recycled paper. Other stand-out materials are wood, cloth, leather, steel, optical fiber and even gold.

In the photo, the card on the top right is from a firm called Metal Incubation Space. The card is made, of course, from metal—in this case steel.

Gold meishi like the one in the photo cost around ¥6000 a piece. Compare that with ordinary meishi: 200 cards with one-color printing on both sides costs around ¥4000. You will certainly be remembered with a gold meishi, but you can go bankrupt quickly too. I once received a gold meishi as a souvenir of a wedding. The couple's names are inscribed on it. It seems to me that this is a little risky. Gold withstands time, it's true, but this is not always so with people. Imagine if this couple were to get divorced later, with all these golden meishi still around. At least proof of their initial intentions will shine forever somewhere, I suppose.

Special care

As you can see, people take their meishi, and the title inscribed upon it, very seriously. Some even go so far as to blame their meishi for not being promoted. It is not uncommon for a person to take his newly-printed meishi to a Shintō shrine to have them purified by a priest. Before building a house, skyscraper, or other building, the Japanese always, with perhaps no exception, perform a *jichinsai*. This is a ceremony in which a Shintō priest purifies the building site. It's really not surprising then to have meishi purified in a shrine.

by Sawane Fumitoshi

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Apple's Japanese Language Kit:

Japanese Computing for the Rest of Us

by Douglas Horn

Trying to use Japanese applications has long been a challenge. The first solution was to buy a computer in Japan and bring it into the States yourself. Later, operating systems were developed that supported Japanese on US hardware like IBM and Macintosh. The problem was that you had to be Sherlock Holmes to track down a copy of the software. And heaven forbid you should not completely understand the Japanese manual, need technical support, or wish to buy software for your new operating system.

Apple Computer has just taken steps to change all that. The Japanese Language Kit (JLK) for Macintosh computers running System 7.1 is the first Japanese extension to be widely distributed and supported by a major computer company. More impressive yet, the manual is printed in Japanese and English, and if you have a problem, you can call Apple's main support number and they will actually know what you are talking about! Hopefully, the application developers will follow suit.

As Ker Gibbs, Apple Computer's Product Manager for Language Kits puts it, "Since we've gotten the JLK into mass distribution, we expect the developers to come right in beside us, to market their software everywhere JLK is." But as developers will have to face support issues, it may be some time before customers begin seeing Japanese versions of applications sitting on the shelves of their corner software shop. "I'd expect, for the time being anyway, that most of the third parties will continue to use specialized distributors like SystemSoft and Pacific Rim Connections," Gibbs concedes.

Sharon Wienbar of Adobe Systems, a major producer of Japanese fonts and graphics programs, agrees. "We've sold our Japanese products in the US through SystemSoft for years. We plan to continue with them." WordPerfect Corporation intends to sell and support Japanese WordPerfect 2.2 for Macintosh, which runs under the JLK, in the US but still hasn't announced specific plans.

Some companies are still cautious. Roger Gulrajani of Aldus points out that Kanji PostScript printers are still difficult to obtain in this country. For this reason, Aldus is "careful of selling our products in the US because a full solution is not yet available." But Aldus is planning to release a new Japanese version of its desktop publishing application, PageMaker (4.5) by the first week of July. Currently, Aldus's Japanese products are available in the US through SystemSoft and Qualitas Trading Company.

The Japanese Language Kit will run on any Macintosh using System 7.1 with 5MB of RAM and 20MB of free hard disk space, although more RAM is recommended. (Less hard disk space is needed if you don't install all of the fonts.) The kit allows users to run Japanese applications such as MacWrite J, EG Word, and others without having to convert their entire system, menus, and messages to Japanese. This is especially useful for multiuser systems, or for students who may not yet be able to read Japanese fluently, but need to use the language nonetheless.

The JLK runs under System 7.1 like an extension, utilizing Apple's new WorldScript™ technology. Switching between languages can be done with a menu command or via the keyboard, as opposed to KanjiTalk's method which required rebooting to a different system in order to change language modes.

The front end processor, a program called "kotoeri" which allows Japanese kana and kanji to be entered with a standard English keyboard, first appeared in Kanji-Talk System 7, released in Japan, but not in America. Kotoeri has more features than the front end processor included with the original KanjiTalk, and new users may have to get used to these new complexities, but the features are well documented.

In fact, the documentation is excellent -each page of the manual is split, providing English on the left side and Japanese on the right. Japanese menu texts in the manual are followed by phonetic spelling in romaji and meaning in English to facilitate understanding. Gibbs hopes that other software companies will follow this example, "We'd like to see third party companies not just bring Japanese applications to the worldwide market, but also bring new versions with bilingual documentation that makes them accessible to people at all levels of Japanese ability."

Further, users with problems can get technical support directly from Apple. "We've trained a team to be familiar with the issues, so they can support the product like any other Apple system software," says Gibbs. KanjiTalk users, on the other hand will continue to rely on the support of their authorized resellers.

There are a few problems with the JLK. Early versions often displayed Japanese filenames as garbage text, although

The JLK at MANGAJIN

The bilingual sections of MANGAJIN (most of the magazine) are done in Pagemaker 4.0J running under KanjiTalk 6.0.7. We received a review copy of the JLK a couple of months ago and began using it right away. Here's what we've found so far.

The first thing we noticed was that, compared to KanjiTalk 6.0.7, the JLK has a much better "dictionary"— when you convert kana to kanji, the JLK is more likely to come up with the right characters. The ability to define phrase breaks with the mouse further smooths the conversion process. There is even a kanji look-up feature if you're not sure of a reading.

The added features make operation more complicated, but the documentation is clear and the system can be learned without excessive effort or grief. The ability to switch between English and Japanese without rebooting is reason enough to switch to the JLK.

a fix has been employed in the shipping version. Also, because the system is actually in English with Japanese extensions running over it, the finder is not in Japanese. These are minor inconveniences which shouldn't bother most users. More troublesome is the fact that a few applications, notably Microsoft Excel J and the newest version of Quark Xpress J (3.11) will not run under the Japanese Language Kit because the native system is English. (Although Quark Xpress 2.14 J will run.) "Those developers have been notified and are taking action to correct [the problem]," says Gibbs. But otherwise, "Any Japanese applications that support KanjiTalk 7 should support JLK."

Apple's Japanese Language Kit contains fewer fonts than KanjiTalk System 7, but the suggested retail price for the JLK is $249, the same as KanjiTalk System 6. KanjiTalk System 7 is not yet available in the US, but it is expected to sell for between $600 and $700. And with KanjiTalk, users must still rely on their resellers for support.

If you are currently using a registered copy of KanjiTalk 6.0.7, you are entitled to one upgrade, and Apple lets you choose between the JLK and KanjiTalk System 7. Upgrading to the JLK from KanjiTalk 6.0.7 costs $129.

Apple's objective is to make the Japanese Language Kit available "over the counter...over *any* counter." So you won't have to be Sherlock Holmes to find it.

Douglas Horn is a free-lance writer and computer consultant living in Seattle, Washington.

JACK SEWARD'S OUTRAGEOUS JAPANESE

The Japanese generally strive for surface harmony and try to avoid antagonistic confrontations when possible. As a result, quantitatively speaking, they do not generate verbal vitriol in the quantity or variety that can be attributed to some other nationalities. But this is not to suggest that they are without their resources. As you will see, the Japanese can be inventive users of invective that is both vivid and injurious.

Continuing our series of excerpts from the book *Outrageous Japanese*, here is:

Part 1b: (More) Ridiculing Physical Appearance

Nose

鉤鼻の裁判官 *kagi-bana no saibankan* — hook-nosed judge
とんがり鼻の弁護人 *tongari-bana no bengo-nin* — lawyer with a pointed nose
洟垂小僧 *hanatare kozō* — snot-nosed brat

- *hana* ("nose"), changes to *-bana* in some combinations

Voice

嗄れ声の馬鹿ぶす *shagare-goe no baka-busu* — hoarse-voiced, dim-witted, ugly woman

- *busu* refers to an ugly/homely woman

Hair

毛ぶかい肩 *kebukai kata* — hairy shoulders
禿頭のすり *hage-atama no suri* — bald pickpocket
毛唐 *ketō* — hairy barbarian (usually meaning a Westerner)

- 唐 (*tō* or *kara*) was at one time used to refer to China.

Legs

蟹股の千三つ屋 *ganimata no senmitsu-ya* bow-legged, dishonest real-estate agent

- the kanji for *senmitsu-ya* (千三つ屋) mean "thousand-three-person." This can be used to vilify real-estate agents who speak the truth only three times in a thousand. Some RE agents claim it means that they close only three deals in a thousand.

Attire

無様な身なり *buzama-na minari* — unsightly appearance
むさくるしい身なり *musakurushii minari* — shabby attire

Ravages of Age

ボケばばあ *boke-babā* — senile old strumpet
鬼ばばあ *oni-babā* — devilish old harpy, hell-hag
歯抜けばばあ *hanuke-babā* — toothless old bat
鮫肌ばばあ *samehada-babā* — old woman with coarse-grained skin (lit., shark skin)
皺くちゃばばあ *shiwakucha-babā* — wrinkled old crone
Note: substitute *jijii* for *babā* when referring to old men.

Just Plain Ugly

二目と見られない *futame to mirarenai* —shocking, hideous (lit., can't look at twice)
二目と見られない醜女 *futame to mirarenai bu-onna*— hyena in skirts

- *futame* = literally "two eyes"; *mirarenai* ("can't look") is from the verb *miru* ("look").

おかちめんこ *okachimenko* — unsightly wench
醜男 *bu-otoko* — ugly brute (the male counterpart of *bu-onna*)
ひょっとこ *hyottoko* — ugly person, gargoyle, distorted face mask

The material in this column is excerpted from the book *Outrageous Japanese*, by Jack Seward, Charles E. Tuttle, Inc., Tokyo, Japan. MANGAJIN has added Japanese *kanji* and *kana*, as well as grammar and vocabulary notes.

Miscellaneous

Japanese children have a chant that goes: お前のお母さん出べそ! お前のお母さん出べそ! *Omae no okāsan debeso! Omae no okāsan debeso!* Literally it means, "Your mother has a protruding navel!" It is akin to, "Your mother wears flower-sack drawers (or surplus army boots)." It is not meant as a compliment.

This chant was popularized in 1965 by a comic group called Hana Hajime and the Crazy Cats. The full, somewhat incomprehensible chant ran:

馬鹿　河馬　ちんどん屋
Baka.　Kaba.　Chindon-ya.
fool　hippopotamous　street musician
Fool. Hippo. Musical clown.

- *chindon-ya* are "street musicians" who help promote new shops by dressing in outlandish garb and playing on the sidewalk in front of the new establishment—perhaps more like "musical clowns."

お前の 母ちゃん　出べそ
Omae no　kāchan　debeso.
your　mother　protruding navel.
Your mom's belly button sticks out.

- *o-mae* is an informal/familiar word for "you." It is used mostly (but not exclusively) by males, especially young boys (who are commonly called *o-mae* by both parents).

お前の 父ちゃん 七色　出べそ
Omae no　tōchan　nana-iro　debeso.
your　father　seven colors　protruding navel.
Your dad's belly button has seven colors.

耳　の 穴 から 手　突っ込んで　奥歯　がたがた いわせたる　で
Mimi no ana kara te　tsukkonde　okuba　gata-gata　iwasetaru　de.
ear　('s) hole　from hand　thrust/put in -and　back teeth　clackity-clack　cause to say　(colloq. emph.)
I'll stick a hand in your ear and rattle around your back teeth.

- *iwasetaru* is a contraction of *iwasete yaru* ("make/cause to say . . .").
- *de* is a dialect colloquial emphatic ending.

面倒　見切れねえ　なあ
Mendō　mikirenē　nā.
trouble　can't look after　(colloq.)
I just can't look after you.

- *mendō mikirenē* is a corruption/dialect version of *mendō (o) mikirenai. Mendō* means "trouble/bother," but the phrase *mendō (o) miru* is an idiomatic expression meaning "look after (someone's) needs." The suffix verb *-kirenai* is combined with other verbs to mean that the first action cannot be completed/done thoroughly.

Part 2: Threats, Taunts and Curses

Here is a prime selection of threats, curses, zingers, and rough commands as well as an ample supply of caustic words of chastisement, cautions, and sharp retorts.

I have given figurative translations (unless otherwise noted) since literal ones often fail to get the offensive ideas across. For instance:

その手は食わんぞ
Sono te wa kuwan zo.

Literally this translates as, "I won't eat that hand." Since that doesn't really say much, I have elected to give readers a more figurative rendering. In this instance: **None of your bloody tricks now** or **I won't fall for that!**

Threats

Needless to say, there are hundreds, even thousands of phrases and sentences that are used to intimidate others. But since a complete list is out of the question, I have chosen a few as a starter kit:

妙な　気　を 起こす　な
Myō-na　ki　o okosu　na.
strange　spirit/intention (obj.)　arouse　(neg. command)
"Don't try anything funny."

- using *na* after the plain form of a verb makes an abrupt/rough negative command.

素直　にならん　と　ぶちのめす　ぜ
Sunao　ni naran　to　buchi-nomesu　ze
obedient don't become　if/when　knock down　(emph.)
"If you don't do what I say, I'm going to beat the hell out of you."

- *buchi-* is from the verb *butsu* ("beat/strike"); c.f. *utsu*

仕返し　する　ぞ
Shikaeshi　suru　zo.
revenge/retaliation　do　(emph.)
"I'll get even (for that)."

- *ze* is a rough/abrupt masculine emphatic ending.
- *zo* is perhaps one step rougher/more emphatic than *ze*.

痛い目　に　合わせる　ぜ
Itai me　ni　awaseru　ze!
painful experience　with　cause to meet　(emph.)
"You're going to feel it from me!"

- *itai me ni au* = lit. "meet (with) a painful eye." The form . . . *me ni au* is used with other adjectives to describe various types of experiences.

一つ　焼を入れてやる　べきだ
Hitotsu　yaki o irete yaru　beki da.
one (time)　harden/temper (for you)　should
"I should teach you a lesson."

- the *-te* form of a verb followed by *yaru* ("give"), implies that the action is being done to/for an inferior.
- *beki* = "should"

もがいても しようがない
Mogaite mo shiyō ga nai.
if struggle won't do any good
"It's no use struggling."

あいつ やっつけてやる
Aitsu yattsukete yaru.
that guy attack/dispatch (for you)
"I'll fix him."

- using *aitsu* to refer to a person is fairly rough speech.

表 へ 出ろ
Omote e dero.
outside to go out!
"Step outside."

- *omote* generally refers to the front side of something, but can also simply refer to the "outside (of a building, etc.)"
- *dero* is is an abrupt command form of *deru* ("go/come out").

けりをつけよう
Keri o tsukeyō.
let's settle/finish/put to an end.
"Let's settle this." or **"Let's put an end to this."**
(The expression *keri o tsukeru* comes from Japanese tanka and haiku poems, which often end with the auxiliary verb *keri*. Thus, "to add a *keri*" means to bring things to an end.)

べそをかく よ
Beso o kaku yo.
(will) sob/snivel (emph.)
"You'll be sorry for this."
(*Beso o kaku* literally means to be on the verge of tears, to snivel and whimper.)

あとで 取っちめてやる ぜ
Ato de totchimete yaru ze.
after teach a lesson (for you) (emph.)
"I'll make you smart later."

土手腹 に 風穴 をあける から 覚えておけ
Doteppara ni kaza-ana o akeru kara obote oke.
stomach in/at air hole (obj.) open because remember (comnd.)
"Remember, I'm going to drill a hole in your dirty guts."
(This old expression was something used by swordsmen in the *chanbara* movies, but it could also be said by a modern-day gangster pointing a pistol at a foe's stomach.)

- *oboete oke* is from the *-te* form of *oboeru* ("memorize/learn") and an abrupt command form of *oku*. The *-te oku* form implies that something is done in preparation for some future purpose

成敗 を してくれる ぞ。
Seibai o shite kureru zo.
punishment/judgment (obj.) do (for you) (emph.)
"I'll destroy you."

- using *kureru* for your own actions shows contempt for the other person/makes you sound superior.

お前 を 剥製 にする ぜ。
Omae o hakusei ni suru ze.
you (obj.) stuffed/mounted (animal) make into (emph.)
"I'll have you stuffed and mounted."

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Taunts

In Japanese the choice of pronoun for the speaker or the person spoken to can determine the degree of politeness or rudeness. *Ore* (俺), for instance, is a haughty word for "I." Its use often suggests that you feel superior to the person you are addressing.

The man who uses *ore* is likely to use *omae* (お前) or *kisama* (貴様) to mean "you." *Kisama* is a notch below *omae* in rudeness, so if you resent being addressed as *omae*, you should try this as a fiery retort:

おまえ　と　は なんだ、　貴様。
Omae　to　wa nan da,　kisama!
you (derog.) (quote) as-for what is　you (more derog.)
"What the devil do you *(kisama)* mean by having the audacity to address me as *omae?*"

- *ore* and *omae* are not intrinsically offensive. In informal situations between close male friends, especially children, they are the norm. *Kisama*, however, is pretty much reserved for abusive speech.

貴様　なんか どこ の 溝 から わいた ん だ
Kisama nanka doko no dobu kara waita n da?
you　likes of where ('s) ditch from seeped out (explan.) is
"What sewer did you crawl out of?"

- *nanka*, lit. "something like" can be used in place of *wa* to mark the topic, often with a belittling feeling.

Or if the other fellow persists in his rudeness, one could try:

誰　に もの を 言いやがってる ん だ。
Dare ni mono o ii-yagatte-ru n da?
who at/to thing (obj) say (derog.) (explan.) is/are
"Just who the hell do you think you're talking to?"
(*Ii-yagaru* means to speak up to someone. Its use makes it crystal-clear that you consider the person to whom you are talking to be far beneath you.)

Continuing the assault, one might say:

生意気　じゃない　か。
Namaiki　ja nai　ka.
impudent/presumptuous aren't (you) (?)
"You're damned impudent."

After that, this barb is flung at the wretch:

お前 の 態度 は なっとらん ぜ。
Omae no taido wa nattoran ze.
you ('s) attitude as-for not acceptable (emph.)
"Your attitude is really insufferable."

- *nattoran* is a contraction of *natte-oranai*, an abrupt/rough version of *natte-inai* ("has not become/is not complete").

In the next installation, we consider Epithets, and feature a family fight scene. Curses and Using Living Creatures as Tools of Defamation are coming up in future issues.

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Calvin and Hobbes

by Watterson

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1

Calvin: "...hn...gaackgurglepbthff...gr...aghphhackhackptuipftickgpbhgrf..."
→ フン...グェーガラガラペッ...ウグ...アグープファーッペーッオェーッ

Mother: "Very grim, Calvin. You're still having oatmeal."
→ いやー ね、カルヴィン、でもやっぱりオートミール を 食べる の よ。
Iya– ne, karuvin, demo yappari ōtomiiru o taberu no yo.
disagreeable (colloq.) Calvin but after all oatmeal (obj.) eat (explan.)(emph.)

Calvin: "Gurgle"
→ ゴロゴロ
goro goro

- grim は、いやな、ゾッとするような、きびしい、残酷等の意がある。ここでは主語と動詞が省略されている。

3

Mother: "Quit playing with your oatmeal and eat it, Calvin!"
→ オートミール で 遊ぶ の を やめて 食べなさい、カルヴィン!
Ōtomiiru de asobu no o yamete tabenasai, Karuvin!
oatmeal with play (nom.) (subj.) stop/quit eat-(command) Calvin

4

Oatmeal: "Gagpth! I'm free! Blaugh Blork!"
→ ウワオ! 俺 は 自由 になった ぞ! ブルブル!
Uwao! Ore wa jiyū ni natta zo! Buru buru!
(exclam.) I/me as-for free became (emph.) (noises)

Sound FX: Ick Oog
→ ヒョイ、ヒチャ
hyoi, hicha

5

Calvin: "Yaah! Death to oatmeal!"
→ エイッ、くたばれ オートミール!
Ei! Kutabare ōtomiiru!
hey die oatmeal

Sound FX: Kachunk!
→ カチャン!
Kachan!

Sound FX: Agh Org Bloop
→ ペチョ... ボテ... ブル...
becho... bode... buru...

6

Calvin: "You'll never escape, vile glop! Die! Die!"
→ 逃がすもんか、この ムナクソ悪い ドロドロの 塊め! 死ね! 死ね!
Nigasu mon ka, kono munakuso warui doro doro no katamari me! Shine! Shine!
won't let get away this disgusting pasty/thick lump/clod-(derog.) die die

Sound FX: Ig Ork Gook
→ ピョン ペチョ グチャ
Pyon pecho gucha

- vile はムカムカさせる、いやな、不快なの意。
- You'll never escape – 英語ではこのような場合、自分が相手を逃がさないという意味のときにも、You を主語にした表現が良く使われる。

7

Mother: "CALVIN! QUIT... ...Oh no..."
→ カルヴィン! やめなさい ...あら やだ...
Karuvin! Yamenasai ...ara ya da...
Calvin stop-(command) oh my is disagreeable

8

Mother: "It's YOUR fault we didn't have a sweet little girl! YOUR stupid chromosome!! Not mine!!"
→ あなた の せい よ! かわいい 女の子 が できなかった の は!
Anata no sei yo! Kawaii onna no ko ga dekinakatta no wa!
you ('s) fault (emph.) cute girl (subj.) didn't have/make thing as for

あなた の ドジな 染色体 の せい よ! 私の じゃない わ!!
Anata no doji-na senshokutai no sei yo! Watashi no ja nai wa!!
you ('s) klutzy chromosome ('s) fault (emph.) not mine (fem. colloq.)

- sweet は性格的なかわいらしさ、やさしさをさす。

9

Father: "...I just live here..."
→ ...俺 は ただ ここに 住んでる だけ さ...
...Ore wa tada koko ni sunde-ru dake sa...
I/me as-for just here at live only (emph.)

Lesson 27 • やっぱり / やはり *Yappari / Yahari*

Certain words and phrases seem to give Japanese language students fits; no matter how many times they hear or look up the expression, they just can't get a feel for its real nuance. *Yappari* is one of these troublesome utterances, and it is used so often in Japanese speech that not being able to understand it can be very frustrating. The actual word is *yahari* (for kanji-heads, it can be written 矢張り, although the more common choice is hiragana, or occasionally katakana), but the colloquial *yappari* is more commonly used. Other informal variations include *yappashi*, and the minimal *yappa*.

One reason for the difficulty in understanding *yappari* is that it doesn't translate into a single cut-and-dried English phrase, but has a range of subtly different meanings. Perhaps the most basic use of *yappari* is to express confirmation of something you suspected or thought to be likely/true, or reconfirmation of something generally believed to be true.

But the best way to understand *yappari* is, *yappari*, to see it used in the context of some manga stories.

For more examples of *yappari*, check out our 4-frame manga. All the selections in this issue include the word *yappari* or some variation thereof.

Really/After all

Kyū-san wakes up one morning to find that he has turned into a penguin. He heads off to work at the coffee shop, and although his co-worker complains about his turning on the air conditioning in December, no one around him seems to notice that he is a penguin. He wonders if it's just a hallucination caused by something he ate, but when he tries to pour a cup of coffee, he realizes that he really is a penguin.

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Kyū-san: だめ だ!! / やはり ペンギン だ!!
Dame da!! / Yahari pengin da!!
no good is / really/after all penguin am
"It's no use. I really am a penguin."
(PL2)

off panel: あ～～あ
Ā–
(his co-worker's groan of dismay at Kyū's spilling the coffee)

- *da* is the plain/abrupt form of *desu* ("is/am/are").

As I suspected

There seems to be a curse on a certain artist's paintings. The artist himself died long ago in a mysterious fire, and now owners of his paintings are losing everything to strange fires also. Fujita suspects a scheme to get the owners to sell their paintings at low prices, and is trying to determine the cause of the original fire that killed the artist. Going through some old written records, he discovers evidence that the fire was an accident with an easily-explained cause.

Fujita: これ だ! こいつ を 探していた の さ!
Kore da! Koitsu o sagashite-ita no sa!
this is this (obj.) was looking for (explan.)(emph.)
"This is it! This is what I was looking for!" (PL2)

やっぱり な、 ふふふふ!
Yappari na, fu fu fu fu!
as expected (emph.) (laugh)
"Just as I suspected! Hee hee hee!" (PL2)

そうだろう と思った の さ、 ははははは!
Sō darō to omotta no sa, ha ha ha ha ha!
is like that thought (explan.) (emph.) (laugh)
"I thought that was probably the case, Ha ha ha!" (PL2)

- *koitsu* is an expression for "this guy." Using it when referring to an object is slang.

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At first these children think their father's card trick is "a miracle," but then they begin to suspect that it's just sleight of hand. Determined to figure out the secret of his trick, Hazuki pretends to sleep while Natsuki has him perform the trick again. Watching from behind, Hazuki catches him palming a card.

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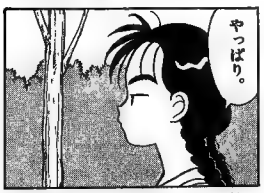
Hazuki: ほら ほら なつきちゃん!
Hora hora Natsuki-chan!
look look name-(dimin.)
こげな とこ に カード、ほら!
koge-na toko ni kādo, hora!
that kind of place at card hey/see
"Look, look, Natsuki-chan! There's a card hidden here, see!" (PL2)

Natsuki: あーっ、やっぱり。
Ā! Yappari.
"Aha, just as we thought!" (PL2)

- *hora* is used to get someone's attention, like,"look" or "hey."
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used mostly with children.
- *koge-na* is dialect for *konna*, literally "this kind of," but used to imply "this (unexpected/strange) . . "
- *toko* is short for *tokoro* ("place").
- Hazuki's sentence is left unfinished, implying *koge-na toko ni kādo (ga aru),* lit. "(There's a) card in a place like this."

Speculations confirmed



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In this scene, the girl sitting down has been threatening to drop out of school. Kōriyama-san guesses that it's because she hates exams. The girl's reaction when confronted with this question confirms Kōriyama-san's suspicions.

Kōriyama: もしかして　学校　が　いや　なんじゃなくて、
Moshi ka shite gakkō ga iya nan ja nakute,
perhaps school (subj.) disagreeable (explan.) isn't
試験　が　いや　なん　じゃない?
shiken ga iya nan ja nai?
test(s) (subj.) disagreeable (explan.) aren't
"Could it be that it's not school that you hate, it's the tests?" (PL2)

Sound FX: んぎくっ
nGiku!
(effect of being startled at having been found out)

Kōriyama: やっぱり。
Yappari.
"So that *is* it." (PL2)

- *moshi ka shite* is often used to begin a sentence that is speculation.
- the standard sound effect for being startled/shocked at something is *giku!* The initial *n* probably implies a cartoon-like, slightly delayed reaction.

After all

Mild-mannered Morris killed Michael and framed him for robbery in an attempt to get his inheritance: an English pub which Morris knows hides valuable Japanese paintings. Michael's father believed that his son was trying to rob the pub until some friends pointed out that Michael's dead body was holding the gun in the wrong hand. He now suspects Morris of foul play.

Michael's Father: そ...それじゃあ、マイケル　は　強盗　じゃなく...
So... sore jā, maikeru wa gōtō ja naku
well then Michael as-for robber wasn't
"So then, Michael wasn't committing a robbery..." (PL2)

やっぱり　すべて　お前　が　仕組んだ　の　か...
yappari subete omae ga shikunda no ka...
after all all you (sub.) contrived/planned (explan.) (?)
"You set up the whole thing after all." (PL2)

Morris: やっぱり? やっぱり　とは　どう　いう　こと　だ?
Yappari? Yappari to wa dō iu koto da?
after all after all as-for what say thing is
まさか、あんた　最初　から　俺　を　疑って...
Masaka, anta saisho kara ore o utagatte...
surely not you beginning from I/me (obj.) doubt
"'After all?' What do you mean, 'after all?' You can't mean that you suspected me from the beginning!" (PL2)

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- *gōtō* can mean "robber" or "robbery."
- *masaka* is used to indicate that an idea or belief seems impossible or unbelievable.
- *anta* is a colloquial contraction of *anata* ("you").
- *ore* is a rough/informal masculine word for "me."

I tried it, but . . .

This rookie salesman has not sold a single car in his first two months, and he is starting to doubt if he has what it takes to do sales. (Car salesmen in Japan go around to call on individual as well as corporate customers.)

© Fujiko Fujio / *Yumu*, Shogakukan

Salesman: やっぱりむいてない の かもしれない なあ...
Yappari muite-nai no kamoshirenai nā...
after all not suited to (explan.) maybe (emph.)
"Maybe I'm just not suited (to this job) after all." (PL2)

- *muite-nai* is a contraction of *muite -inai,* from *muku* ("face/point toward"). *Muku* refers to orientation, and by extension, to suitability.

I knew it

The *seijinshiki* is an annual coming-of-age ceremony for all the young people who turn 20 that year. Rokurō was not planning to attend, but the "president" of the small garage where he works gave him a suit and shoes, and he decided to go after all. On the way, he stopped to help fix a stalled ambulance and got his new outfit dirty. Now he is at the ceremony having second thoughts about coming at all.

© Saigan Ryōhei / *San chōme no Yūhi,* Shogakukan

Rokurō: やっぱり 来る んじゃなかった...
Yappari kuru n ja nakatta...
after all come shouldn't have
"I knew I shouldn't have come." (PL2)

友達 も 知り合い も いない し...
Tomodachi mo shiriai mo inai shi...
friend and acquaintance also not exist/aren't here and
寂しい 思い を する だけ なん だ から。
Sabishii omoi o suru dake nan da kara.
sad/lonely thought/feeling (obj.) do only (explan.) is because
"I don't have any friends or acquaintances here . . . I'll just feel lonely." (PL2)

Expressing a preference

Faced with a decision between two different types of photo albums, this girl states her choice. She is worried that if the pictures aren't permanently attached, her father will take them out and forget to put them back. Bearing this in mind, she decides to get an album that the pictures are glued into.

© Haruki Etsushi / *Jarinko Chie*. Futabasha

Chie-chan: やっぱり ノリ で はる やつ が ええ な。
Yappari nori de haru yatsu ga ē na.
really paste/glue with attach one/type (subj.) good (emph.)
"Really, one that you attach (pictures) to with glue is good."
→ **"I guess I'd really better get one that you glue (the pictures) into."** (PL2)

- *yatsu* is usually used to refer (not very politely) to a person and translated as "guy," but can also refer to a thing, carrying the meaning of "type."
- *ē* is a dialect version of *ii*, "good/preferable."
- *na* is a masculine expression of emphasis, but women and girls often use it when they are talking to themselves or to children.

Making a choice

The baseball team's manager is having trouble deciding who to put at second base and right field, as all of his remaining players seem to have some flaws. He has just watched one of them make some nice defensive plays in practice, and that helps him make up his mind.

Manager: んー... / やっぱ セカンドに は...
N– / Yappa sekando ni wa ...
Hmm / in the end/after all second at as-for
"Hmm, so I guess at second ..." (PL2)

© Hara Hidenari/ *Yattarō jan*. Shogakukan

Truisms

General truths and obvious facts can be stated with *yappari*. This is an example of reconfirmation of something believed or expected to be true. The man in this scene from *Haguregumo* is lamenting the fact that the women they were supposed to meet went off with some more wealthy customers.

Man: やっぱり　金　だ　よ　金。
Yappari kane da yo kane.
after all/really money is (emph.) money
"Of course it's money, you know, money." (PL2)

男前　だけ じゃあ　もてねえ　よ。
Otokomae dake jā mote-nē yo.
handsome only with won't be popular (emph.)
"You won't be popular if all you are is handsome." (PL2)

- *otokomae* is an old word for "handsome," still used in some dialects. Today one more often hears the katakana word ハンサム (*hansamu*), rendered from the English.
- *motenē* is a corruption of *motenai*, the plain negative of *moteru* "be popular."

© Jōji Akiyama / *Haguregumo,* Shogakukan

The expression *Shokuyoku no aki* could be rendered as "Autumn, the season when appetites are good." The idea is that in summer, when the weather is hot, most people don't have much of an appetite, but in autumn the weather begins to cool off, stimulating appetites, and there are plenty of appetizing foods available. Of all the delicious foods associated with autumn, *matsutake* mushrooms are perhaps the pinnacle. In this manga, one small basket goes for ¥50,000.

Man: 食欲　の　秋　といえば
Shokuyoku no aki to ieba
appetite ('s) autumn if you say
やっぱり　松茸　だ　な。
yappari matsutake da na.
after all (mushroom type) is (emph.)
"When you say appetite's autumn, it just has to be *matsutake* mushrooms."
→ **"Yep, it's *matsutake* mushrooms for autumn, all right."** (PL2)

© Nakashima Tōru / *Puro no Hitorigoto,* Shogakukan

OL進化論
OL Shinkaron

by 秋月りす / Akizuki Risu

1

Actor: やっと わかった よ。君 が 必要 だ。
Yatto wakatta yo. Kimi ga hitsuyō da.
finally know/understand (emph.) you (subj.) necessary are
"I finally understand. I need you." (PL2)

愛 してる。
Ai shite-ru.
love am/is/are doing
"I love you." (PL2)

Actress: うれしい。
Ureshi.
happy/glad/delighted
"I'm so happy." (PL2)

- *wakatta* is the plain/abrupt past form of *wakaru* ("come to know/understand").
- *ai* is the noun for "love" and *ai suru* is its basic verb form, "to love," but *ai shite-(i)ru* is the way to declare one's love — though, actually, most Japanese more typically use a form of the word *suki* ("like/be fond of").

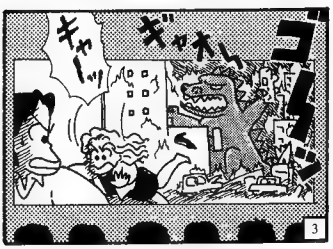
2

Sign: シネマ・・・ 愛 の 迷路
Shinema . . . Ai no Meiro
(theater name) love of maze/labyrinth
Cinema . . . Labyrinth of Love

OL1: やっぱり 恋をしたら 一途でなきゃだめ ね。
Yappari koi o shitara ichizu de nakya dame ne.
after all/really if fall in love must be all out/singleminded (colloq.)
"If you fall in love, you really have to be consumed by it, don't you think." (PL2)

OL2: そー ねー
Sō nē.
is so (colloq.)
"That's really true." (PL2)

- *koi* refers to "romantic love," and *koi (o) suru* means "fall/be in love," usually with the implication of actually carrying on a love affair. *Shitara* is a conditional ("if/when") form of *suru*.
- *ichizu* refers to being singleminded/wholehearted/consumed by something.
- *. . . de nakya dame* is a contraction of *. . . de nakereba dame*, literally "is no good if it is not . . ." → "must be . . ."
- *ne* implies she expects her listener to agree, and the answering *nē* emphasizes that agreement.



3

Godzilla: ゴーッ ギャオー
Gō! Gyaō!
Roar Growl

Actress: キャーッ。
Kyā!
"Aaaaaa!" (scream of terror)

4

OL1: やっぱり 怪獣 が 出たら
Yappari kaijū ga detara
after all/really monster (subj.) if appears
ハイヒール は だめ ね。
haihiiru wa dame ne.
high heels as-for no good/won't do (colloq.)
"If a monster appears, high heels really won't do, will they." (PL2)

OL2: そ、そー ねー
So, sō nē.
i- is so (colloq.)
"I- it's so true." (PL2)

- *detara* is a conditional "if/when" form of *deru* ("come out/appear").

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OL進化論
OL Shinkaron

by 秋月りす / Akizuki Risu

1

OL1: あっ、値上げ してる。
A!, neage shite-ru.
oh/hey price hike have done
"Hey, they've raised their prices." (PL2)

OL2: それ が ここだけじゃない の よ。
Sore ga koko dake ja nai no yo.
that (subj.) here only is not (explan.)(emph.)
"And it's not just here." (PL2)

- *ne-* is from 値段 *nedan* ("price") and *-age* is from *ageru* ("to raise"), so *neage* is a noun for "price hike," and *neage suru* makes it a verb ("to raise prices"). *Neage shite-(i)ru* can mean either "is/are raising prices" or "has/have raised prices," depending on the context.
- ending a sentence with the explanatory *no* plus emphatic *yo* is mostly feminine. In most such cases men would say *n(o) da yo*.

2

OL2: この へんの 食堂 みんな いっせいに
Kono hen no shokudō minna issei ni
this vicinity 's restaurants all at once/in unison
定食 を 50円 ずつ 値上げ した の。
teishoku o gojū-en zutsu neage shita no.
set meals (obj.) 50 yen each price hike did (explan.)
"All the restaurants around here raised their set meal prices by ¥50 each all at once." (PL2)

OL1 & 3: えーっ!?
E–! **"Wha-a-at?!"** (PL2)

- *shokudō* can refer to a variety of relatively inexpensive "eateries/restaurants." *Wa* to mark the topic has been omitted after *shokudō*.
- *teishoku* is the "set meal" of rice, miso or other soup, and an entree.

3

OL1: それ って、ほら、いわゆる アレ じゃない?
Sore tte, hora, iwayuru are ja nai?
that (quote) (interj.) so-called that isn't it?
"It's one of those, you know, those so-called . . . whatchamacallits, isn't it?" (PL2)
ニュース で よく きく、あの、ほれ。
Nyūsu de yoku kiku, ano, hore.
news in often hear that/those (interj.)
"(One of those things you) often hear about on the news. You know, those . . ." (PL2)

Proprietor: やみ カルテル ですか?
Yami karuteru desu ka?
secret/black market/illegal cartel is it?
"Illegal cartels?" (PL2)

- she uses the colloquial quotative *tte* as an equivalent of *wa*, to set up her topic: "as for that."
- *hora* is often used to call a person's attention to something, like "here/look/see/watch," but here it's more like "you know."
- *iwayuru* implies she is about to say the name, but when she can't think of the name right away she uses *are* ("that [thing]") as a substitute, something like English "whatchamacallit."
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), here meaning "often/frequently" rather than "well."

4

OLs: おじさん、 やっぱ つるんでる の ねー。
Ojisan, yappa tsurunde-ru no ne–.
uncle/you after all/sure enough be in league (explan.) (colloq.)
"Sure enough, you're in league (with the other restaurant owners), aren't you?!" (PL2)

- *ojisan* (lit. "uncle") can be used to address/refer to any man past his mid twenties or so, and is very commonly used to address male shopkeepers
- in particularly informal use, *yappari* is sometimes shortened to *yappa*.
- *tsurunde-(i)ru* is from *tsurumu*, which literally means "to mate" → "to be in bed/league with."

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Narration: オバタリアン は 移り気 である。
Obatarian wa utsurigi de aru.
obatarians as-for fickle/capricious are
Obatarians are fickle.

Obatarian: じゃあ, これ に する わ。
Jā, kore ni suru wa.
then/well this/these to will do/make (fem. colloq.)
"Then I'll make it these."
→ **"I'll take these, then."** (PL2)

Clerk: ハイ。
Hai.
yes
"Okay." (PL3)

- *utsurigi* is from *utsuru* ("change/shift") and *ki* ("mind/spirit"; *k* changes to *g* for euphony), so it essentially refers to being quick to change one's mind.
- *de aru* is a more formal/"literary" equivalent of *desu* ("is/are").
- *jā* is a contraction of the conjunction *dewa*, "in that case/then/well."
- the expression . . . *ni suru* indicates a choice is being made: "I'll have/make it/choose . . ."

2

Clerk: では、 スソつめ が すむ まで
Dewa, susotsume ga sumu made
in that case/then cuff shortening (subj.) be completed until
少々 おまち 下さい。
shōsho o-machi kudasai.
a little (hon.)-wait please
"Well then, please wait a little until the shortening of the cuffs is finished."
→ **"Well then, please wait a moment while I hem up the cuffs."** (PL4)

- *suso* refers to the bottom hem of skirts/robes as well as trouser legs, and *tsume* comes from the verb *tsumeru* ("take in/shorten"), so *susotsume* is a noun referring to the act of shortening and hemming the cuffs of trousers or the length of a skirt/robe.
- *sumu* = "be finished/completed"; *made* after a verb means "until (the action is done)," so *sumu made* = "until . . . is finished/until I've done . . ."
- *shōshō o-machi kudasai* is a PL4 equivalent of *chotto matte kudasai*, "Please wait a little/few moments."

3

Sound FX: ジョキ ジョキ
Joki joki (sound of scissors cutting through cloth)

4

Obatarian: やっぱり これ に する。
Yappari kore ni suru.
after all/on second thought this/these to will do/make
"On second thought, I'll take these." (PL2)

- *yappari* can mean "after all" in the sense of "in restrospect/on second thought."

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Narration: オバタリアンは ジェットコースター を こわがる。
Obatarian wa jetto kōsutā o kowagaru.
obatarians as-for jet coaster/roller coaster (obj.) fear
Obatarians are scared of roller coasters.

Obatarians: ねえ、 やっぱり 乗る の?
Nē, yappari noru no?
say/look after all/really get on/ride (explan -?)
"Look, are we really going to ride this?" (PL2)

- the Japanese word for "roller coaster" is a katakana rendering of English "jet coaster."
- *kowagaru* is the adjective *kowai* with the suffix *-garu*, which is attached to various adjectives of feeling (either psychological or physical) to mean "show signs of being . . ." Thus, *kowagaru* = "show signs of being scared" → "is/are scared" or "fear" (*v.*).
- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look/you know."
- *noru* can mean either "get onto" or "ride" (a conveyance).

2

FX: ビクビク
Biku biku
(effect of being scared/nervous)

"Sound" FX: ドキドキ
Doki doki
(effect of heart pounding hard)

3

Sound FX: ビーッ
Bii!
Bzzz (sound of warning buzzer)

Sound FX: ガタン
Gatan
Gatung (jerk of roller coaster car starting up)

4

Sound FX: ガーッ
Gā!
(loud rattle/roar of roller coaster racing along)

Obatarians: キャーッ。
Kyā!
"Aaaaa!" (high pitched scream)

Narration: でも、乗った 以上は もと を とる。
Demo, notta ijō wa moto o toru.
but rode/got on so long as principal (obj.) take/obtain
But so long as they've gotten on, they get (the value of) their principal.
→ **But as long as they're riding, they get their money's worth.** (PL2)

- *notta* is the plain/abrupt past form of *noru* ("get on/ride").
- a verb followed immediately by *ijō wa* makes an expression meaning "so/as long as (someone) did/is doing/will do the action . . ."
- *moto* = "capital/principal," and *toru* = "take/obtain," so *moto o toru* means to get one's investment back. It's often used idiomatically to mean "get one's money's worth."

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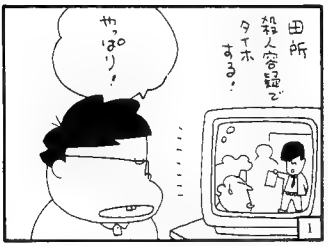
田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

犯　人



Title: 犯人
Hannin
criminal/culprit/the guilty one **The Culprit**

1

Cop on TV: 田所、　殺人　容疑　でタイホする！
Tadokoro, satsujin yōgi de taiho suru!
(name) murder suspicion for arrest do
"Tadokoro, I arrest you on suspicion of murder."
→ **"Tadokoro! You're under arrest on suspicion of murder!"** (PL2)

Tanaka-kun: やっぱり！
Yappari!
after all/as expected **"Just as I thought!"** (PL2)

2

Tanaka-kun: サスペンスドラマ って キャストで　誰　が
Sasupensu dorama tte kyasuto de dare ga
suspense drama (quote) cast by who (subj.)
真犯人　かだいたいわかっちゃうん　だよ　ネー。
shin-hannin ka daitai wakatchau n da yo ne–.
true culprit ? generally can tell (explan.)(emph.) (colloq.)
"With suspense dramas you can usually tell who's guilty by the casting." (PL2)

OL: 人　の こと 言えない と　思う　なー。
Hito no koto ienai to omou na–.
other people 's thing can't say (quote) think (colloq.)
"I don't think you can talk about other people."
→ **"It seems to me you're in no position to say things like that about others."** (PL2)

- the colloquial quotative form *tte* here is being used essentially like *wa* ("as for . . . ") to indicate the topic of his sentence.
- the particle *de* is often used to mean "by/by means of."
- *shin-hannin* is literally "true" + "criminal/culprit," so *dare ga shin-hannin ka* = "who is the true culprit?" → "who is guilty?/who did it?"
- *wakatchau* is a contraction of *wakatte shimau*, from *wakaru* ("come to know"). The phrase . . . *ka wakaru* makes an expression meaning "can tell who/what/how/etc. . . ." Since adding *shimau* to a verb implies the action or result is undesirable, this sentence could have been translated as "The problem with suspense dramas is that you can usually tell . . ."

3

Boss: ひどい　図面　だ　なー。
Hidoi zumen da na–.
terrible diagram/plans/blueprint is/are (colloq. emph.)
"These blueprints are really terrible." (PL2)
だれだ、　この　図面　を　ひいた　奴　は?
Dare da, kono zumen o hiita yatsu wa?
who is it? this/these blueprints (obj.) drew guy/fellow as-for
"Who is it — the fellow who drew these blueprints?"
→ **"Who drew them, anyway?"** (PL2)

- asking a question with *da* is masculine and can sound quite rough, and the inverted syntax adds to the feeling of roughness here. Normal word order would put *dare da* at the end.
- *hiita* is the plain/abrupt past form of *hiku* ("draw [a line/lines]"; 描く *kaku* is used for other kinds of drawing).
- *yatsu* is an informal, or even rough, word for "fellow/guy."

4

Boss: やっぱり　田中くん　か。思った とおり だ。
Yappari Tanaka-kun ka. Omotta tōri da.
after all/really (name-hon) ? thought exactly is
"So it really *was* Tanaka-kun. Just as I thought." (PL2)

- *yappari* often has the feeling of "really is . . ." in the sense of "just as I might have expected, it really is so."

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田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

二日続きの後悔

Title: 二日続き の 後悔
Futsuka-tsuzuki no Kōkai
two-days-continuation of regret
Regret Two Days in a Row

1

Tanaka-kun: あっ！ メロン が くさってる。
A! *Meron* *ga* *kusatte-ru.*
(interj.) melon (subj.) is rotten/has gone bad
"Oh oh, the melon went bad." (PL2)

FX: ぷーん
Pūn (effect of pungent smell/odor)

In Fridge: しおから バター
Shiokara *Batā* ***Shiokara*** **Butter**

- *kusatte-(i)ru* is from *kusaru* ("to rot"). With *kusaru*, adding *-iru* ("be/exists") does not mean that the rotting is in progress but that it has taken place and the item "is rotten/has gone bad."
- *shiokara* is a salty condiment made from the flesh/innards/eggs of fish, shellfish, or squid.

2

Tanaka-kun: やっぱり 昨日 の 内に 食べておけばよかった なー。
Yappari *kinō* *no uchi ni* *tabete okeba yokatta* *na–.*
after all yesterday 's within should have eaten (colloq.)
"I guess I should have eaten it yesterday after all." (PL2)

FX: ぷーん
Pūn (effect of pungent smell/odor)

- *. . . no uchi ni* after a word for a period of time means "within" that period.
- *tabete* is the *-te* form of *taberu* ("eat") and *okeba* is a conditional "if" form of *oku* ("put/place"). *Oku* after the *-te* form often means "go ahead and do (the action)/do beforehand." *Yokatta* is the plain abrupt past form of *ii/yoi* ("good/fine"), so *tabete okeba yokatta* is literally "(it would have been) good if I had gone ahead and eaten it" → "I should have eaten it."
- *na* is used as a kind of self-check when speaking/thinking to oneself like "that seems to be the case, doesn't it?" or "that's the way it is, I guess."

3

Tanaka-kun: かといって、 捨てる の も もったいない。
Ka to itte, *suteru* *no* *mo* *mottainai.*
but/be that as it may throw away (nom.) also wasteful
"But throwing it out would be a waste, too." (PL2)

FX: ぷーん
Pūn (effect of pungent smell/odor)

- *ka to itte* (or *sō ka to itte*) is literally "even though one says it's so" and is used like "be that as it may/though that may be true," or simply "but."
- *no* makes *suteru* ("throw away") into a noun ▸ "(the act of) throwing away."

4

Narration: 翌日
Yokujitsu **The next day**

Tanaka-kun: やっぱり 食べなければよかった。
Yappari *tabenakereba yokatta.*
after all should not have eaten
"I shouldn't have eaten it after all." (PL2)

うー、 ハラ が 痛い よー。
U–, *hara* *ga* *itai* *yo–.*
(groan) stomach (subj.) hurts (emph.)
"Ohh, my stomach aches." (PL2)

Sound FX: うーうーうー
U– U– U (effect of repeated groaning)

- *tabenakereba* is a conditional "if" form of *tabenai*, the negative form of *taberu* ("eat"), so *tabenakereba yokatta* is literally "it would have been good if I had not eaten" → "I shouldn't have eaten/I wish I hadn't eaten."
- *hara* is an informal, masculine equivalent of *onaka*, "stomach."

– from the book –

(マンガ) ビジネス マナー
(Manga) Business Manners

(結婚に関する職場マナー②)

披露宴に招かれたら

Business manners for weddings? Including a section on weddings in a book about business etiquette might seem strange to the Western reader, but in Japan the connection makes perfect sense. For example, even if the wedding is a *ren'ai kekkon* (恋愛結婚 "love marriage") rather than an *o-miai kekkon* (お見合い結婚 "arranged marriage") the ceremony calls for a *nakōdo* (仲人"go-between/matchmaker"), and this role is typically filled by the groom's boss or supervisor. Co-workers must be invited, at least to the reception, and that is where this chapter fits into business manners.

The book *Manga Bijinesu Manā* was compiled by 朝日生命保険相互会社 ("*Asahi Seimei Hoken Sōgo-Gaisha*," a major Japanese insurance company), in the education department of their personal development center, and the publisher, Sunmark, has a series of educational business comics.

Titles: 結婚　に関する　職場マナー②　披露宴　に 招かれたら
Kekkon　ni kansuru　shokuba manā 2　Hirōen　ni manekaretara
marriage/wedding regarding workplace manners 2 wedding reception to if/when invited
Workplace Etiquette Relating to Marriages 2: When Invited to a Wedding Reception
→ **Etiquette Relating to Colleagues' Marriages 2: When Invited to a Wedding Reception** (PL2)

- *ni kansuru* means "regarding/in relation to/in connection with"; it's more commonly used in written language than in spoken, where a simple *no* usually sounds more natural.
- *shokuba manā* is literally "workplace manners/etiquette," but in this context *shokuba* refers more to one's status as an employee/colleague at a certain workplace rather than to the workplace itself.
- *hirōen* is literally the "announcement banquet/party/reception." Traditionally, the wedding ceremony itself was a relatively private event for the families involved, and the *hirōen* was where the wedding was "announced/made public" to the community at large, so non-relatives are typically invited to the reception rather than to the actual wedding. Depending on the style of the wedding, though, one may be invited to both the ceremony and the *hirōen*, or the ceremony may even be incorporated into the *hirōen*.
- *manekaretara* is a conditional "if/when" form of *manekareru*, the passive form of *maneku* ("invite").

1

Narration: 小川小貫　両家　披露宴　会場
Ogawa Onuki　ryōke　hirōen　kaijō
(name) (name) two/both families wedding reception hall/room
The Ogawa and Onuki Families Wedding Reception Room → **The Ogawa-Onuki Wedding Party**

- *Ogawa Onuki ryōke* is more literally like saying "the two families of Ogawa and Onuki."
- *kaijō* is literally "meeting place"; this "narration" actually represents what the sign on/beside the door to the banquet room would typically say.

2

Sound FX: ひーこら　ひーこら
Hiikora hiikora (effect of gasping under the weight of his heavy package)

3

Uchida: あ、これ、結婚祝い　です。
A, kore, kekkon iwai desu.
uh this wedding present is
"Uh, this is a wedding present." (PL3)

- *iwai* is the noun form of *iwau* ("celebrate/commemorate"), and *kekkon iwai* is "wedding present." Similarly, a birthday present can be called *tanjō iwai* — though in that case バースデー・プレゼント *bāsudē purezento* is also commonly used.

Sound FX: ドン
Don
Thud (sound of heavy package landing on table)

4

Uchida: えーと、これ に 書けば いい ん だな。
Eto, kore ni kakeba ii n da na.
um/let's see this in/on if write good (explan.) (colloq.)
"Let's see, I'm supposed to write (my name) in this, I guess."
→ **"Let's see, I guess I'm supposed to sign this guest book."** (PL2)

- *ē to* is a pause/hesitation phrase, like "um/let's see . . ."
- *ii* means "good/fine," and *-ba ii* makes an expression meaning "it is enough to do –/all one has to do is –." In this case it refers to what he is expected/supposed to do.
- *n da na* is often used when one is figuring/has figured out something, with the feeling of "it's . . . I guess."

5

Uchida: いやー、重かった。
Iyā, omokatta.
(exclam.) was heavy
"Boy, was that heavy!" (PL2)

- *iyā* is literally "no," but here serves as a kind of exclamatory warm-up for his statement.
- *omokatta* is the plain/abrupt past form of *omoi* ("heavy").

Sound FX: フーッ
Fū!
Whew! (blowing breath out in a kind of sigh of relief)

OL: え？ 何　が？
E? Nani ga?
huh? what (subj.)
"Huh? What was (heavy)?" (PL2)

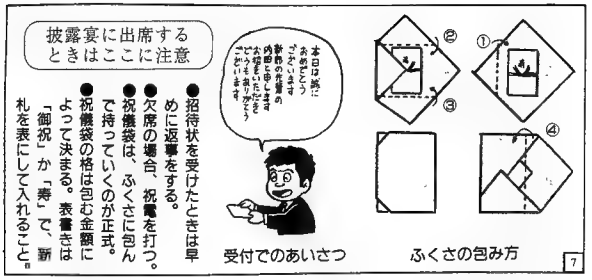
- *tte* is a colloquial equivalent of *to iu no wa*, literally "as for the thing (I/you/someone) mentioned" or in the case of *nani ga tte*, "as for the thing you asked 'what was' about." In some cases *nani ga tte* is like "I mean/I'm talking about . . ." or "you want to know what was . . . ?" but here that seems excessive.
- *motte* is the *-te* form of *motsu* ("hold/carry") and *kita* is the plain/abrupt past form of *kuru* ("come"); *motte kuru/kita* = "bring/brought something."
- *kyoshiki* refers to the wedding ceremony itself, and *-mae ni* after a verb or event means "before" the action/event takes place.

6

Uchida: 何　が　って、結婚祝い　だ　よ。
Nani ga tte, kekkon iwai da yo.
what (subj.) (quote) wedding present is/was (emph.)
"The wedding present, of course." (PL2)

OL: ここ まで 持ってきた の?!
Koko made motte kita no?
here as far as brought (explan.-?)
"You brought it here?" (PL2)

Narration: 結婚祝い　は　挙式前に　届ける。
Kekkon iwai wa kyoshiki-mae ni todokeru.
wedding present as-for before wedding ceremony deliver
Deliver wedding presents before the ceremony. (PL2)



7

Caption 1: ふくさ　の　包み方
Fukusa no tsutsumi-kata
crepe wrapper 's way of wrapping/folding
How to wrap the crepe wrapper

Caption 2: 受付　での　あいさつ
Uketsuke de no aisatsu
reception table at of greeting/introduction
Greetings at the reception table

Uchida: 本日は　誠に　おめでとうございます。
Honjitsu wa makoto-ni omedetō gozaimasu.
as for today truly congratulations.
"I'd like to extend my sincere congratulations for today('s wedding)."
(PL4)

- *fukusa* refers to a crepe wrapper used for wrapping a cash-gift envelope or certain other formal gifts.
- *tsutsumi* is from *tsutsumu* ("wrap") and *-kata* after a verb means "way/method of –," so *tsutsumi-kata* is "way of wrapping" → "how to wrap."
- *uketsuke de* ("at the reception counter/desk/table") indicates the location, and *no* makes the phrase into a modifier for *aisatsu* ("greetings/salutations").
- *honjitsu* is a more formal word for *kyō* ("today").
- *omedetō gozaimasu* is a congratulatory phrase/greeting used for many different joyful/auspicious occasions.

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Uchida: (contd.)
新郎 の 先輩 の 内田 と 申します。
Shinrō no senpai no Uchida to mōshimasu.
groom 's senior (=) (name) (quote) am called
"My name is Uchida, (one of) the groom's senior (colleagues)." (PL4)

お招き いただき どうも ありがとうございます。
O-maneki itadaki dōmo arigatō gozaimasu.
(hon.)-invitation received very much thank you
"Thank you very much for the invitation." (PL4)

Cautions:
披露宴 に 出席する とき は ここに 注意
Hirōen ni shusseki suru toki wa koko ni chūi
wedding banquet to attend when as-for here to pay attention
When attending a wedding banquet, pay attention to these points.

- 招待状 を 受けた とき は 早めに 返事 を する。
  Shōtaijō o uketa toki wa hayame ni henji o suru.
  invitation card (obj.) received when as-for early/quickly reply (obj.) do/give
  When you receive the invitation, respond as soon as possible. (PL2)
- 欠席 の 場合、 祝電 を 打つ。
  Kesseki no baai, shukuden o utsu.
  absence of case/situation congratulatory telegram (obj.) strike/send
  If you cannot attend, send a congratulatory telegram. (PL2)
- 祝儀袋は、 ふくさに包んで 持っていく の が 正式。
  Shūgibukuro wa, fukusa ni tsutsunde motte iku no ga seishiki.
  as-for cash-gift envelope wrapped in crepe and take (nom.) (subj.) [is] proper
  The proper form is to take your cash-gift envelope wrapped in a crepe wrapper. (PL2)
- 祝儀袋の格 は 包む 金額 によって 決まる。
  Shūgibukuro no kaku wa tsutsumu kingaku ni yotte kimaru.
  gift envelope 's grade as-for enclose cash amount according to is determined.
  The grade of your cash envelope depends on the amount you are enclosing. (PL2)
- 表書き は 「御祝」 か 「寿」 で、
  Omotegaki wa "O-iwai" ka "Kotobuki" de,
  front inscription as-for celebration or congratulations/felicitations is/should be
  新札 を 表にして 入れる こと。
  shinsatsu o omote ni shite ireru koto.
  new bills (obj.) face up put in thing
  The inscription on the front should be either "*O-iwai*" or "*Kotobuki*," and inside you should place new bills face up. (PL2)

- *senpai* refers to a person who is one's "senior" in a given group — here, the workplace group.
- *mōshimasu* is a form of *mōsu*, a humble word for *iu* ("say/be called").
- *maneki* is from *maneku* ("invite") and *itadaki* is from *itadaku* ("receive").
- *domo* is an intensifier ("very much") used very frequently with greetings/apologies/expressions of gratitude.
- *hirōen ni shusseki suru* is a complete thought/sentence ("attend a wedding banquet") modifying *toki* ("time/when").
- *shōtaijō o uketa* is similarly a complete thought/sentence ("received an invitation card") modifying *toki*.
- *-me* is a suffix added to adjectives to mean "a bit on the —side/somewhat –," so *hayame* = "on the early/quick side" → "as soon as possible."
- *. . . no baai* = "in case of . . ." so *kesseki no baai* = "in case/if you can't attend."
- *motte iku* = "take (along)." *No* makes the complete thought/sentence *fukusa ni tsutsunde motte iku* into a noun, and *ga* marks this noun as the subject of *seishiki (da/desu)*, "is proper (form)."
- *shūgibukuro*, or "cash-gift envelopes," come in many varieties/grades, from ones made of fine/heavy paper with elaborate "ties/bows/decorations" attached to ones of plain/thin paper that have only a simple bow printed onto the paper itself.
- *omote* = "front/face" and *omote ni shite* is the *-te* form of *omote ni suru*, "make (something) face up/out."
- *koto* (lit. "thing") is often added to the end of instructions/admonitions as a kind of emphasis.

8

OL: (thinking)
どうか 内田さん が 失礼なこと しません ように。
Dōka Uchida-san ga shitsurei-na koto shimasen yō ni.
somehow (name-hon.) (subj.) rude thing not do let [it] be that
"Somehow let it be that Mr. Uchida doesn't do anything rude."
→ **"Please don't let Mr. Uchida do anything rude."** (PL3)

- *dōka . . . yō ni* expresses a wish/prayer, "somehow/please let it be that . . ."

9

Box:
男性 は ブラックスーツ か ダークスーツ を 着用。
Dansei wa burakku sūtsu ka dāku sūtsu o chakuyō.
men as-for black suit or dark suit (obj.) wear
Men (should) wear a black suit or a dark suit. (PL2)

ワイシャツ は 白 で、ネクタイ は シルバーグレー か
Waishatsu wa shiro de, nekutai wa shirubāgurē ka
white/dress shirt as-for white is-and necktie as-for silver gray or
黒白 の しま模様 に する。
kuroshiro no shima-moyō ni suru.
black and white (=) striped design to make it/choose
You should choose a white dress-shirt and a silver gray or black and white striped necktie. (PL2)

女性 は カクテルドレス か アフタヌーンドレス が 一般的。
Josei wa kakuteru doresu ka afutanūn doresu ga ippan-teki.
women as-for cocktail dress or afternoon dress (subj.) common/typical
For women, a cocktail dress or afternoon dress is typical. (PL2)

花嫁より華美 にならないように 心がける。 白 は 不可。
Hanayome yori kabi ni naranai yō ni kokorogakeru. Shiro wa fuka.
more splendor than the bride so as not to become try/strive to white as-for improper
"Try not to become more splendid than the bride. White is improper."
→ **Be sure not to outshine the bride. White is to be avoided.** (PL2)

- *chakuyō* is a noun but here implies the verb *chakuyō suru* (lit. "wear and use"), a more formal word for *kiru* ("wear").
- *waishatsu* is a katakana rendering of "white shirt," but in Japanese refers to any kind of "dress shirt," so *waishatsu wa shiro* is not redundant.
- *. . . ni suru* means "make it . . ." in the sense of making a choice.
- *yori* is attached to the lesser of two items in a comparison; *hanayome yori* = "more than the bride," and *hanayome yori kabi* = "more splendid than the bride."
- *naranai* is the negative of *naru* ("become") → *naranai yō ni* = "so as not to become" → *naranai yō ni kokorogakeru* = "strive so as not to become."

Also included in this manga are margin notes on average cash amounts given as wedding gifts. We don't have enough space to include full translations, but here are a few of the numbers (as we went to press the exchange rate was $1=¥106). Since these were first published, the amounts have increased 10% or so.

- when attending the wedding of a colleague in his/her 20s ¥20,210
- when attending the wedding of a colleague in his/her 30s ¥22,670
- when attending the wedding of a friend in his/her 20s ¥20,270
- when attending the wedding of a friend in his/her 30s ¥22,400
- when unable to attend the wedding of a colleague in his/her 20s ¥4,740
- when unable to attend the wedding of a colleague in his/her 30s ¥5,120
- when unable to attend the wedding of a friend in his/her 20s ¥7,400
- when unable to attend the wedding of a friend in his/her 30s ¥8,480

10

Uchida: いや、これ は ウマイ。
Iya, kore wa umai.
(interj.) this as-for tasty
"Ahh, this is great!" (PL2)

Uchida: 酒 も いける!!
Sake mo ikeru!!
sake also good
"The drinks are good, too!" (PL2)

"Sound" FX: ガツガツ
Gatsu gatsu (effect of eating voraciously)

- *iya* or *iyā*, literally meaning "no" or "disagreeable," is also used as an interjection or verbal "warm-up" when expressing one's approval/delight: "well, well/indeed!"
- *umai* is an informal word for "tasty/delicious" reserved mostly for male speakers.
- *sake* can be a generic term for alcoholic beverages in general; c.f. *nihon-shu* (日本酒).
- *ikeru* is literally "can go," from the verb *iku* ("go"), but in casual speech it can have the idiomatic meaning of "is nice/good/not bad."

11

OL: ちょ、ちょっと 内田さん。
Cho, chotto Uchida-san.
(interj.) (name-hon.)
"N- now now, Mr. Uchida." (PL3)

- *chotto* is literally "a little," but it's also used as an interjection for getting someone's attention, whether with an admonishing intent, as here, or for some other purpose: "say/hey/look here/now now/just a minute!/hold it!"

12

Uchida: うん、何だい?
Un, nan dai?
uh-huh what is it?
"Yeah, what?" (PL2)

- *dai* is an informal equivalent of *da* ("is/are") that feels a little less abrupt. Asking a question with *da* or *dai* is masculine and can sound quite rough — though *dai* usually just feels informal.

13

Uchida: ところで あいつら 似合ってる なァ。 ガハハハ。
Tokorode aitsura niatte-ru nā. Ga ha ha ha.
by the way those guys/two are suited aren't they (rude laugh)
"You know, those two really look good together, don't they. Gah hah hah hah." (PL2)

- *aitsu* is a fairly rough word for "that person" (more often male than female, but it can be either) and adding *-ra* makes it plural, "those guys."
- *niatte-(i)ru* is from *niau* ("becomes/befits/suits/matches well").

14

OL: あんまり 大声 出したり 飲みすぎたり しない の。
Anmari ōgoe dashitari nomi-sugitari shinai no.
too much big voice let out etc. drink too much etc. not do (explan.)
"You musn't talk so loudly or drink so much." (PL2)

OL: 今から スピーチする ん でしょ?
Ima kara supiichi suru n desho?
from now speech do (explan.) aren't you/right?
"You're going to give a speech soon, aren't you?" (PL2-3)

Narration: 披露宴 の 飲食 は 節度 を わきまえる。
Hirōen no inshoku wa setsudo o wakimaeru.
wedding banquet at drinking & eating as-for moderation (obj.) keep in mind
Exercise restraint in drinking and eating at the banquet. (PL2)

- *ōgoe dashitari* is from *ōgoe (o) dasu* (literally "let out/emit a big voice" → "talk loudly/shout/yell"), and *nomi-sugitari* is from *nomi-sugiru* ("drink excessively"). The *-tari* ending of a verb implies that the action is one of several actions; it's followed by a form of *suru* ("do"; *shinai* is its negative), so it can literally be thought of as "do things like –."
- spoken with the appropriate tone and force, explanatory *no* can be used to make a command (relatively gentle).

15

Uchida: ああ、任せとけ!
Aa, makasetoke!
yes leave it to me
"Yeah, I'll be fine/I'll knock 'em dead!" (PL2)

FX: グイーッ
Gui–! (effect of tossing back a big swig of his drink, probably beer)

- *makasetoke* is a contraction of *makasete oke*, the *-te* form of *makaseru* ("leave/entrust to") and the abrupt command form of *oku* ("set/place"), making an expression meaning "leave it to me/you can count on me" → "I'll be fine."

16

MC: では、 新郎 の 会社 の 先輩 である 内田様、 どうぞ。
Dewa, shinrō no kaisha no senpai de aru Uchida-sama, dōzo.
well then groom 's company of/at senior is (name-hon.) please
"Well then, Mr. Uchida, who is the groom's *senpai* at his company, please (come to the microphone)." (PL3-4)

Uchida: よおし。
Yōshi.
(interj.)
"All right (here I go)!" (PL2)

- *shinrō no kaisha no senpai de aru* is a complete thought/sentence ("[he] is the groom's *senpai* at his company") modifying *Uchida-sama* ("Mr. Uchida").
- *dōzo* means "please" in the sense of urging an action ("please do [something]") or granting permission ("please feel free to . . ."), not "please give me [something]."
- *yōshi* (or *yoshi*) is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it").

17

Uchida: えー、小川クン は 入社以来 みるみるうちに 仕事
E–, Ogawa-kun wa nyūsha irai mirumiru uchi ni shigoto
uhh (name-hon.) as-for since entering company while watching work

を 覚え、今では 会社 を 背負って立つ 人物 です。
o oboe, ima de wa kaisha o seotte tatsu jinbutsu desu.
(obj) learned now company (obj) shoulder & stand personage is

"Uhh, from the time he joined the company, Mr. Ogawa has learned his work in no time at all, and now is one of those who carries the company on his shoulders." (PL3)

FX: カチカチカチ
Kachi kachi kachi
(effect of stiffness/nervousness)

- *mirumiru uchi ni* is like "while watching for just a moment," implying "right before my very eyes/in no time at all."
- *seotte* is the *-te* form of *seou* ("bear on [one's] back/shoulders"), so *(kaisha o) seotte tatsu* means "to stand supporting (the company) on his back/shoulders." This complete thought/sentence modifies *jinbutsu* ("character/personage"). In effect he's calling Ogawa a pillar of the company.

(continued on facing page)

18 **Uchida**: その上、 気さくな 人物 で、
Sono ue, kisaku-na jinbutsu de,
on top of that sociable/good humored character is-and

茶わん が 割れようが、 服 が 破れようが いっこうに 気にしない...
chawan ga wareyō ga, fuku ga yabureyō ga ikkō ni ki ni shinai.
teacup (subj.) whether it breaks clothing (subj.) whether it be torn [not] at all not be bothered
"And on top of that, he is a good humored fellow who isn't bothered in the least whether his teacup breaks or his clothes get torn." (PL2)

19 **Uchida**: どうだい、オレの 名スピーチ?
Dō dai, ore no mei-supiichi?
how is/was it? I/me 's masterful speech
"How about it — my masterful speech?" → **"How's that for a great speech?"** (PL2)

OL: もう、知らない! 結婚式 で は 使ってはいけないことば が ある の!!
Mō, shiranai! Kekkonshiki de wa tsukatte wa ikenai kotoba ga aru no!
(interj.) don't know wedding at as-for must not be used words (subj.) exist (explan.)
"Arrggh, forget you! There are certain words that you mustn't say at weddings!" (PL2)

- *mō*, literally "now/already," can be used as an interjection expressing exasperation/frustration/disgust.
- exclaimed in frustration like this, *shiranai* (from *shiru*, "come to know/know") implies the speaker is appalled by what the listener has done, denies any part in it, and/or wants to have nothing more to do with the listener: "You're terrible/I've had it with you!/Forget you!/It's not my business any more!/Don't come crying to me!/etc."

20 **Caution**: 祝宴 スピーチ の 忌みことば
Shukuen supiichi no imi kotoba
banquet speech of/for taboo words
Words that are taboo in wedding banquet speeches

- *umi* is the noun form of *imu* ("abhor/shun/hold as taboo"), so *imi kotoba* = "taboo words."

● 不吉な ごろ、 意味 を 含む ことば。
Fukitsu-na goro, imi o fukumu kotoba.
inauspicious sounds/associations meanings (obj.) contain words
Words that have inauspicious associations and meanings

- *goro* basically refers to the "ring" of a word — the impression given by its sound, including things like rhyme, rhythm, alliteration, assonance, etc., as well as images/feelings/ideas suggested by association or puns.
- *fukitsu na goro, imi o fukumu* is a complete thought/sentence ("contain inauspicious associations and meanings") modifying *kotoba* ("word(s)/language").

1 割れる。切れる。別れる。 (離婚する)
Wareru. Kireru. Wakareru. (Rikon suru.)
Breaks. Be cut. Part. ([Implies:] Will be divorced)

2 破れる。(夫婦仲 破局)
Yabureru. (Fūfu-naka hakyoku.)
Tears. ([Implies:] Husband-wife relationship will be torn apart)

- when written 仲, *naka* refers to a relationship between two or more people.
- *hakyoku* is written with kanji meaning "tear/be torn" and "situation," and the combination is a noun for "collapse/catastrophe/ruin."

3 冷たい。冷える。(愛 が さめる)
Tsumetai. Hieru. (Ai ga sameru.)
Cold. Be chilled. ([Implies:] Love will cool)

4 返す。 戻る。帰る。(離婚して 実家 へ戻ってしまう)
Kaesu. Modoru. Kaeru. (Rikon shite jikka e modotte shimau.)
return/give back go back go home divorce and parents' home to go back-(regret)
Return. Go back. Go home. ([Implies:] Will divorce and go back to parents' home)

- *jikka* refers to the "house/family of one's birth" → "one's parents' house."

5 失う。 (愛を失う)
Ushinau. (Ai o ushinau.)
Lose. ([Implies:] Love will be lost)

- *kasane* is from *kasaneru* ("to pile up/layer/repeat"), and *kasane kotoba* refers to words formed by repeating a shorter word (often with a consonant change for euphony, as in *kasane-gasane*, "over and over").

● 重ね ことば。(再婚 を 意味する)
Kasane kotoba. (Saikon o imi suru.)
repeated words remarriage (obj.) means/implies
Words with repeated sounds. (Implies remarriage)

- *o-rei* is the honorific prefix *o-* plus *rei*, a noun for "thanks/gratitude/appreciation." *Mōshiagemasu* is a very polite word for "say/express."

1 重ね重ね、 お礼 申し上げます。
Kasane-gasane, o-rei mōshiagemasu.
Again and again, I express my thanks. (PL4)

2 新婦 も たびたびの お色直しで、 ますます美しく...
Shinpu mo tabitabi no o-ironaoshi de, masumasu utsukushiku...
bride also again and again by means of costume change more and more beautiful
With her repeated changes of costume the bride (has become) more and more beautiful, and ...

- typically, the bride goes through several costume changes in the course of the wedding banquet.

● 過度 の 美辞麗句 / 才色 兼備。 眉目 秀麗。 逸材 の 誉 高い。
Kado no biji reiku / Saishoku kenbi. Bimoku shūrei. Itsuzai no homare takai.
Excessively flowery language: "Gifted with both wit and beauty." "Handsome of feature." "An exceptional talent of high reknown."

● 自分 を 卑下しすぎる ことば。 / 鈍才 の わたし と は 比べもの に〜
Jibun o hige shi-sugiru kotoba. / Donsai no watashi to wa kurabemono ni...
Language that excessively humbles oneself: "... is no comparison to an incompetent like myself."

24 簡単なスピーチ例

A 祝辞

小川クン、美佐子さん、ご両家の皆さん、本日は誠におめでとうございます。

B 自己紹介

ただ今、ご紹介にあずかりました内田でございますが、新郎の小川クンとは職場を同じくしておりまして、5年先輩に当たります。

C 人柄を表すエピソード

小川クンは見た目のとおり実にすがすがしい男で、我が課のムード・メーカーともいえます。どんなに仕事が忙しくても、爽やかな笑顔を絶やさず、彼の笑顔にわたしはどんなにはげまされたことでしょう。

D 自分と関りのあるほほえましい思い出

いつかなどは、仕事で落ち込んでいるわたしに、慣れないジョークなどをとばしたりしました。実際、くだらないジョークだったのですが、彼の優しさだけは伝わりました。とりとめのないことばかり申し上げましたが、これをもちまして私のお祝いのことばとさせていただきます。

E 祝辞

---

21 **Speaker**: 小川クン は . . .
Ogawa-kun wa . . .
"Mr. Ogawa is . . ."

22 **FX**: グイッ
Gui! (effect of tossing back a big swig of his drink)

23 **OL**: 内田さん、 飲みすぎ よ。 だいじょうぶ?
Uchida-san, nomi-sugi yo. Daijōbu?
(name-hon.) excessive drinking (emph.) all right/safe
"Mr. Uchida, you're drinking an awful lot. Are you (sure you'll be) all right?" (PL2)

- *nomisugi* is a noun for "excessive drinking," from *nomu* ("drink") and the suffix *-sugiru*, which means "too much/excessively." In informal speech, the emphatic *yo* by itself can serve as *desu yo* ("is/are" + emph.).
- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern" — i.e., "I'm okay"; "Are you all right?" It is not used to express willingness ("Okay, I'll do it/All right, let's do it"), when beginning an action ("All right, here goes."), or as an exclamatory "All right!" when you win the lottery.

24 簡単なスピーチ例
Kantan-na supiichi-rei
Example of a Simple Speech

A: 祝詞 小川クン、美佐子さん,ご両家 の皆さん、本日 は 誠 におめでとうございます.
Shukushi *Ogawa-kun, Misako-san, go-ryōke no minasan, honjitsu wa makoto ni omedetō gozaimasu.*
Congratulatory Opening: **Mr. Ogawa, (Ms.) Misako, members of both families, let me express my sincere congratulations (for today).** (PL4)

B: 自己紹介 ただ今、 ご紹介に あずかりました 内田 でございます が、
Jiko shōkai *Tadaima, go-shōkai ni azukarimashita Uchida de gozaimasu ga,*
self-introduction just now (hon.)-introduction received (name) am and/but
Self-introduction: **I am Uchida, who just now received an introduction. (And . . .)** (PL4)

新郎 の 小川クン と は 職場 を 同じくしておりまして、5年 先輩に 当たります。
shinrō no Ogawa-kun to wa shokuba o onajiku shite orimashite, gonen senpai ni atarimasu.
groom (=) (name-hon.) with as-for workplace (obj.) make the same-and 5 years senior be in the relation of
Mr. Ogawa, the groom, and I belong to the same workplace, where I am 5 years his senior. (PL3-4)

- when giving formal speeches, many speakers have the habit of stringing sentences together with the conjunction *ga* ("and/but"), but in English it's often more natural to break the sentences up. See *Yawara* in this issue.

C: 人柄 を 表わす エピソード
Hitogara *o* *arawasu* *episōdo:*
character/personality (obj.) express/reveal episode/anecdote
An episode that reflects (the person's) character:

小川クン は 見た 目 のとおり 実に すがすがしい 男 で、
Ogawa-kun wa mita me no tōri jitsu ni sugasugashii otoko de,
(name-hon.) as-for saw eyes exactly as truly refreshing man is-and
我が 課 の ムード・メーカー と も いえます。
waga ka no mūdo mēkā to mo iemasu.
our section 's mood-maker (quote) also/even can say
As you can see, Mr. Ogawa is a truly refreshing presence, and you could even say he sets the mood in our section. (PL3)
どんなに 仕事 が 忙しくても、 爽やかな 笑顔 を 絶やさず、
Donna-ni shigoto ga isogashikute mo, sawayaka-na egao o tayasazu,
however much work (subj.) even if is busy delightful smiles (obj.) not run out of-and
彼の 笑顔 に わたし は どんなに はげまされた ことでしょう。
kare no egao ni watashi wa donna-ni hagemasareta koto deshō.
his smiles by I/me as-for how much cheered thing is, I wonder
No matter how busy he is at work, he never runs out of delightful smiles, and I wonder how many times I have been cheered up by his smiles. (PL3)

- *mita* is the plain/abrupt past of *miru* ("see"), modifying *me* ("eyes"), so *mita me* is literally "eyes that saw/have seen."
- . . . *no tōri* = "exactly as," so *mita me no tōri* = "exactly as your eyes have seen" ▸ "as you can see."
- *iemasu* is the PL3 form of *ieru*, the potential ("can/able to") form of *iu* ("say").
- *tayasazu* is equivalent to *tayasanaide*, the negative *-te* form of *tayasu* ("allow to run out").
- *hagemasareta* is past of *hagemasareru*, the passive form of *hagemasu* ("encourage/cheer up").

D: 自分 と 関り の ある ほほえましい 思い出
Jibun to kakawari no aru hohoemashii omoide:
oneself with connection/relation (subj.) has pleasant/amusing memory
An amusing anecdote related to yourself:

いつか など は、 仕事 で 落ち込んでいる わたし に、
Itsuka nado wa, shigoto de ochikonde-iru watashi ni,
one time for example as-for work by depressed I/me to/at
慣れない ジョーク など を とばしたりしました。
narenai jōku nado o tobashitari shimashita.
unaccustomed joke a thing like (obj.) did things like make fly/send
One time, for example, when I was feeling down about my work, he sent an awkward joke flying my way. (PL3)

- the first *nado* is like English "for example," while the second means "a thing like," which here is just a way of "softening" the characterization of "awkward joke." Use of the *-tari* form, implying "do things like" is also for "softening" rather than to mean he did several other things at the time.

実際、 くだらない ジョーク だった の ですが、 彼の 優しさ だけ は 伝わりました。
Jissai, kudaranai jōku datta no desu ga, kare no yasashisa dake wa tsutawarimashita.
actually silly/lousy joke was (explan.) but his kindness only as-for was communicated
Actually, it was a lousy joke, but his kindness really came through to me. (PL3)

E: 祝詞 とりとめのない こと ばかり 申し上げました が、
Shukushi *Toritome no nai koto bakari mōshiagemashita ga,*
congratulatory words rambling/incoherent things only have said but
Congratulatory Closing: **I have only rambled on quite haphazardly, but**
これ を もちまして 私の お祝いの ことば と させていただきます。
kore o mochimashite watashi no o-iwai no kotoba to sasete itadakimasu.
this (obj.) by means of my congratulatory words (quote) will take the liberty of doing/making
with this I would like to close my expression of congratulations. (PL4)

- *sasete itadakimasu* is a roundabout/polite way of saying *suru* ("will do/make") ▸ "I will make these my words of congratulation."

ビジネスマナー
Business Manners

30 スピーチをスマートにこなすには

●スピーチには一定の型がある。多少、自分のアイデアを加えるとしても、基本のパターンは守ったほうが無難である。祝辞→自己紹介→ふたりの人柄を表すエピソード→自分と関りのあるほほえましい思い出→祝辞

●上手に話そうとすると、かえって固くなりがち。多少、ぎこちなくても、自分のことばで普段どおりに話す。

●あまりプライバシーに触れる話題は避ける。長いつき合いだと、〝旧悪暴露〟になりがちなので注意すること。

●スピーチは3分以内と心がける。そのためには、2分の目安で考えておくこと。多少、つまづくとすぐ3分ぐらいになる。

25
Uchida: これ が 飲まずに いられる か よ?
Kore ga nomazu ni irareru ka yo?
this (subj.) without drinking can be ? (emph.)
"How can I *not* drink?" (PL2)

FX: ウィーッ
Ui ! (this is a standard sound associated with drunkenness, a high-pitched "hic!" made with an intake of breath)

OL: どうしたの よ?
Dō shita no yo?
"What's the matter?" (PL2)

26
Uchida: オレ が 先 だったのに...
Ore ga saki datta noni...
I/me (subj.) first was even though
"Even though I was first..." (PL2)

27
Uchida: オレのほう が 先に 小貫さん に
Ore no hō ga saki ni Onuki-san ni
I/me (comp.) (subj.) first (name-hon.) to/on
目 を つけていた んだ。
me o tsukete-ita n da.
eyes (obj.) had attached (explan./emph.)
"I had my eye on Miss Onuki first!" (PL2)

Sound FX: ブツ ブツ
Butsu butsu
(effect of grumbling/complaining)

OL (thinking): ま、 まずい わ。
Ma, mazui wa.
b- bad/awkward (fem emph.)
"Th- this isn't good." (PL2)

• ... *no hō ga* is attached to the greater of two items being compared — here the "earlier."

28 **Uchida**: それ なのに 小川 の やつ が...
Sore na no ni Ogawa no yatsu ga...
that even though it is (name) (=) fellow/guy (subj.)
"In spite of that, that guy Ogawa . . ." (PL2)

- *yatsu* is an informal, or even rough, word for "fellow/guy," often used for referring to one's enemy/rival.
- *chotto* (lit. "a little") used as an interjection is essentially an attempt to get a person's attention, and it's English equivalent depends on the context: "hey!/say!/look here!/now now/just a minute!/hold it!/don't!"

Sound FX: グスン
Gusun (effect of breaking into tears with a sob)

OL: ちょ、ちょっと。
Cho, chotto. (interj.) **"P- please don't . . ."** (PL2)

29 **Sound FX**: うえーん
Ue–n (effect of crying/wailing like a baby)

30 **Final Notes**: スピーチ を スマートに こなす には
Supiichi o sumāto-ni konasu ni wa
speech (obj.) smartly/effectively handle/perform in order to
"In order to handle your speech smartly."

- *sumāto* is from English "smart," and *sumāto-ni* = "smartly/smoothly/effectively."
- *konasu* = "deal with/handle/perform" (implies successfully/effectively).
- *ni wa* after a verb means "in order to (do the action)/for (doing the action)"; *ni wa* after a noun is variously "in/at/for/by/etc."

→ **Tips for giving an effective speech** (PL2)

● スピーチ には 一定の 型 が ある。
Supiichi ni wa ittei no kata ga aru.
speeches in/for uniform/standard shape/structure (subj.) there is
There is a standard structure for speeches. (PL2)

多少、自分の アイデア を 加える としても、
Tashō, jibun no aidea o kuwaeru to shite mo,
a little one's own ideas (obj.) add even if
基本の パターン は 守った ほうが 無難 である。
kihon no patān wa mamotta hō ga bunan de aru.
basic pattern as-for follow/adhere to (compare) safe is
Even if you add some of your own ideas, it is safer to adhere to the (following) basic pattern: (PL2)

- *tashō* is literally "many or few/more or less," but its idiomatic meaning is often "a little/slightly/to some degree."
- *mamotta* is the plain/abrupt past form of *mamoru* ("obey/abide by/follow"). *Hō ga* follows the greater/superior item in a comparison, so *mamotta hō ga* implies "is superior to abide by," or, in this case, "is safer to abide by."
- *bunan* is literally "without difficulty."
- *futari* = "two people/a couple" and *futari no* = "the couple's"

祝詞 → 自己紹介 → ふたりの人柄を表わすエピソード
Shukushi → jiko shōkai → futari no hitogara o arawasu episōdo
→ 自分と関りのあるほほえましい思い出 → 祝詞
→ jibun to kakawari no aru hohoemashi omoide → shukushi

Congratulatory opening → self-introduction → an episode that reflects the couple's personalities → an amusing anecdote related to yourself → congratulatory closing

● 上手に 話そうとすると、かえって 固く なりがち。
Jōzu-ni hanasō to suru to, kaette kataku narigachi.
skillfully if attempt to talk all the more stiff/tense tend to become
If you try to speak skillfully, you're likely to tense up all the more . (PL2)

- *hanasō* is from *hanasu* ("talk/speak"), and *-ō/-yō to suru* means "try to do the action." *To* makes it conditional, "if you try . . ."
- the suffix *-gachi* after a verb implies the action "tends to/is likely to/can easily happen."

多少、ぎこちなくても、自分の ことばで 普段 どおりに話す.
Tashō, gikochinakute mo, jibun no kotoba de fudan dōri ni hanasu.
a little even if clumsy/awkward one's own words by/in usual/normal exactly as speak
Even if (you sound) a little unpolished, speak in your usual manner and in your own words. (PL2)

● あまり プライバシー に 触れる 話題 は 避ける。
Amari puraibashii ni fureru wadai wa sakeru.
too much privacy upon touch/infringe topics as-for avoid
Avoid topics that infringe too much on (the person's) privacy. (PL2)

長い つき合い だと、 "旧悪暴露" になりがち なので 注意すること。
Nagai tsukiai da to, "kyūaku bakuro" ni narigachi na no de chūi suru koto.
long association if/when it is past misdeeds exposure tend to become because/so be careful
When you have a long association (with the person) it's easy to turn (your speech) into an "exposure of past misdeeds," so be careful. (PL2)

● スピーチ は 3分 以内 と 心がける。
Supiichi wa sanpun inai to kokorogakeru.
speech as-for 3 minutes within (quote) make it your intent
Plan your speech (to be) within 3 minutes. (PL2)

その ため には、 2分の目安 で 考えておく こと。
Sono tame ni wa, nifun no meyasu de kangaete oku koto.
that purpose for about 2 minutes at think ahead thing
To that end, (you should) think in terms of about 2 minutes. (PL2)

多少、つまづくと すぐ 3分 ぐらい になる。
Tashō, tsumazuku to sugu sanpun gurai ni naru.
a little if stumble soon/easily 3 minutes about will become
If you stumble a little it will soon become close to 3 minutes. (PL2)

1 **Title**:
Dai Hyaku Gojūkyū Wa: Yome ni Iku Hi
Story No. 159: Her Wedding Day

- *yome* = "bride" and *yome ni iku* is literally "go to (become a) bride." This complete thought/sentence modifies *hi* ("day") → *yome ni iku hi* = "the day (someone) becomes a bride" or "(a woman's) wedding day."

Narration:
Kanojo wa Tōkyō no obasan no uchi ni geshuku shite-iru ga . . .
My girlfriend is boarding at the house of an aunt (who lives) in Tokyo, and . . .

kondo musume no Kazumi-san ga kekkon suru koto ni natta.
recently her daughter got married. (PL2)

Tōjitsu, shikijō no tetsudai no tame, ore mo issho ni iku koto ni natta.
On the (wedding) day, I was to go with them in order to help out at the wedding hall. (PL2)

- *kanojo* = "she/her," but it's also used as a common noun for "girlfriend."
- *kondo* is literally "this time" but can mean "recently," "now," or "soon" depending on context.
- . . . *koto ni natta* is an expression meaning "it was decided/arranged that . . . ," but it's often just an indirect way of saying that the stated event took place (as in the first case here).
- *tōjitsu* = "on that day/the day in question/the appointed day."

Hiroko:
Obasa–n.
"Obasa-a-an!" (PL2)

Sound FX:
Chiri–n
Pi-i-i-nng (sound of windchime)

- *obasan* is both for referring to and for addressing one's aunt. The lengthened ending shows she is calling out in a raised voice. A long first *a* would make the word *obāsan* ("grandmother/old woman"), so caution is needed.

2 **Hiroko**:
Kōsuke-kun, Obasan wa?
"Kōsuke, where's Obasan?" (PL2)

Kōsuke:
Daidokoro no hō e itta kedo.
"She went in the direction of the kitchen (but)."
→ **"I think she's in the kitchen."** (PL2)

- *kedo* ("but") is often added to "soften" sentence endings in colloquial speech.

3 **Hiroko**:
Obasa–n, sorosoro kitsuke shinai to
"Obasa-a-an, it's about time you need to be getting dressed." (PL2)

- *sorosoro* = "it's about time to/for/when . . ."
- *kitsuke* is a noun referring to "getting dressed," and *shinai to* is an abbreviation of *shinai to ikemasen*, a "must" form, so *kitsuke shinai to* means "must get dressed."

4 **Kōsuke**:
Kanojo no haregi-sugata nido-me da.
"This is the second time I've seen her all dressed up." (PL2)

- *haregi* = "one's best clothes," and *-sugata* refers to "figure/appearance," so *kanojo no haregi-sugata* = "her best clothes appearance" → "(see her) all dressed up."

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1 **Obasan**:
Kazumi no kitsuke no hō wa dō kashira?
"I wonder how Kazumi's dressing is (progressing)?" (PL2)

Hiroko:
Sakki nikai nozoitara junchō ni susunde-ta wa.
"When I looked in (on her) upstairs a little bit ago, everything was going well." (PL2)

- *sakki* = "a while ago"
- *-kai* is a counter for "floors" of a building, so *nikai* = "second floor." *O* to mark the object has been omitted after *nikai* .
- *nozoitara* is a conditional "if/when" form of *nozoku* ("look/peek into").
- *susunde-(i)ta* is from *susumu* ("advance/progress").

2 **Voice**:
Gomen kudasai.
"Hello (Excuse me)." (PL2)

Obasan:
Ha–i.
"Ye-e-es!" (PL3)

- *gomen kudasai* (lit. "pardon please") is the traditional phrase used to get an occupant's or shop keeper's attention when arriving/entering. *Gomen* by itself, as in the next frame, is an apology, "I'm sorry/excuse me." c.f. *gomen nasai*
- an elongated *hai* is the standard response to someone at the door, meaning "I hear you." Typically it also implies "I'm coming!" but that is not the case here.

3 **Obasan**:
Gomen! Kōsuke-kun, dete kureru–?
"I'm sorry Kōsuke, but could you please answer the door?" (PL2)

Kōsuke:
Ha–i.
"Oka-a-ay." (PL3)

- the *-te* form of a verb followed by *kureru* spoken with the rising intonation of a question makes a gentle/informal request.

4 **Kōsuke**:
Hai.
"Yes?" (PL3)

5 **Hide**:
Ano, honjitsu wa makoto-ni omedetō gozaimasu.
"Uhh, as for today, truly congratulations."
→ "Uhh, I'd like to offer my sincere congratulations for today('s wedding)." (PL4)

- *honjitsu* is a more formal equivalent of *kyō*, "today."

6 **Kōsuke**:
Ha! Do, dōmo.
"Ahh, th- thank you very much." (PL3-4)

- *dōmo* is actually only an intensifier, but its use with expressions of apology/thanks/greetings/etc. has made it an all-purpose shorthand for a wide variety of expressions. Here it implies *dōmo arigatō gozaimasu*, "thank you very much."

1 **Hide**:
Kore . . . **"This . . ."**

2 **Hide**:
kokoro bakari no mono deyasu ga, ojōsan ni.
"is a mere token/trifling thing, but (please give it) to the young lady."
→ "is a small token of my congratulations, for the young lady." (PL3-4 implied)

Kōsuke:
Arigatō gozaimasu.
"Thank you very much." (PL4)

- *kokoro bakari no mono* is literally "a thing of only heart," implying the item is a trifling/insignificant/inadequate present but a token of one's feelings/thoughts.
- *deyasu* is dialect for *desu* ("is/are").
- *ojōsan* is a polite way to refer to someone else's daughter.

3 **Hide**:
Kyō wa ainiku-to shusseki dekinakute.
"(I'm sorry that) unfortunately I won't be able to attend (the wedding) today." (PL3-4 implied)

- *ainiku(-to)* = "unfortunately/regrettably"
- *dekinakute* is a negative *-te* form of *dekiru* ("can/be able to do"). The *-te* form implies he has more to say, but he does not need to say it because his meaning — an apology — is understood.

4 **Hide**:
Ano . . . ojōsan wa?
"Uhh . . . And the young lady?" (PL3-4 implied)

5 **Kōsuke**:
Hai, ima shitaku o.
"Ah yes. Right now she is getting ready." (PL3-4 implied)

Hide:
Sō deyasu ka.
"Is that so?" **→ "I see."** (PL3)

Sore ja Hide ga yoroshiku to.
"Well then, (tell her) that Hide said regards."
→ "Well, then, please give her my regards." (PL3-4 implied)

6 **Hide**:
Shitsurei itashiyasu.
"Goodbye." (PL4)

Kōsuke:
Arigatō gozaimashita.
"Thank you very much." (PL4)

- *itashiyasu* is dialect for *itashimasu*, a PL4 form of *suru* ("do").

7 **Sound FX**:
Gara gara gatan (rattling of sliding front door as Hide pulls it shut)

8 **Obasan (thinking)**:
Hide-san . . . **"Hide . . ."** (PL3)

Narration:
Hide-san ga motte kita no wa, tezukuri no kiri no geta datta.
What Hide had brought was a set of handmade paulownia geta. (PL2)

1 **Sound FX**:
Bu bu
Beep beep (sound of car horn)

2 **Sound FX**:
Ki! (sound of very short "screech/squeak" of car brakes)

3 **Narration**:
Shikijō e mukau tochū, Kazumi-san no kuruma wa aru uchi no mae de tomatta.
On the way to the wedding hall, Kazumi's car stopped in front of a certain house. (PL2)

Chiisai koro kara chichioya no yō ni shitatta shokunin no Hide-san no uchi da.
"It was the house of Hide the craftsman, whom she had been attached to like a father from when she was small."
→ It was the craftsman Hide's house, who had been like a father to her since she was small. (PL2)

- *mukau* = "head for/go towards," and *tochū* = "on the way/en route," so *mukau tochū* = "on the way (to)."
- when speaking of specific times, *koro* (or *goro*) indicates an approximation (*goji goro* = "about 5:00") but when speaking of broad or distant time frames it translates simply as "when" → *chiisai koro*= "when (she) was small" and *chiisai koro kara* = "from when she was small."
- *chichioya* is literally "father parent" → "father."
- *shitatta* is the plain/abrupt past form of *shitau* ("love/be attached to/idolize").
- *chiisai koro kara chichioya no yo ni shitatta* is a complete thought/sentence modifying *shokunin no Hide san* ("Hide the craftsman") *No* after *Hide-san* is possessive, making the entire sentence up to *Hide-san* a modifier for *uchi* ("house/home").

Kazumi:
Nagai aida o-sewa ni narimashita.
"For a long time I have received favor/kindness from you."
→ "Thank you for everything." (PL3-4)

Hide:
O-shiawase ni.
"(May you) become happy."
→ "I wish you every happiness." (PL3-4)

- *sewa* means "help/aid/favor," and *sewa ni naru* is an expression meaning "receive favor/aid/help." *O-sewa ni narimashita* is its PL3-4 equivalent, and serves as a polite "thank you for all your help/everything." Preceding it with *nagai aida* ("for a long time") implies the period of favor/help has come to an end, and it effectively turns the phrase into a "goodbye."
- *shiawase* means "happiness" and *ni* indicates direction, so *o-shiawase ni* implies movement in the direction of happiness: "become happy." It is the standard phrase used to wish newlyweds (especially the bride) well — typically as guests depart after a wedding, or, in the case of people who cannot attend the wedding, at sometime shortly before or after the wedding.

漫

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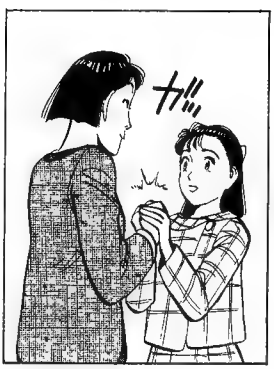
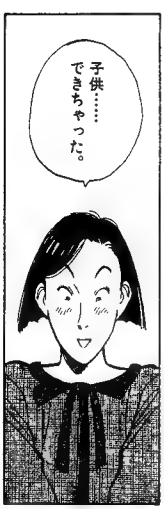
(Part II)

YAWARA!

The story so far . . .

In the last issue, jūdō whiz Itō Fujiko discovers that she is pregnant. She is single, and in training for the upcoming Barcelona Olympics. As she comes to grips with the situation, her shock turns to determination. She decides to go for it, and raise a strong and healthy child — just like her best friend Inokuma Yawara (after whom this series is named).





She informs the father, Hanazono Kaoru, your typical lovable-oaf type, who also happens to be a jūdō wrestler. Although they feel a strong affection for each other, their relationship is casual and until now has taken a distant second place to their athletic pursuits. She breaks the news over a spaghetti dinner.

They resolve to marry, and in this issue, she and Hanazono make the trek to Fujiko's hometown in rural Shizuoka Prefecture. Here they break the news to Fujiko's parents.

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静岡
銘茶 伊東園
茶
銘茶 伊東園
な…
なんだとォ!!
も…もう一度
言ってみろォ!!
ゴー

1

Narration: 静岡
Shizuoka
(prefecture and city name)
Shizuoka

Sign: 銘茶 / 伊東園
Meicha / *Itō-en*
fine tea (name)-garden
Fine Teas: Itō-en

Noren: 茶 / 伊東園 / 茶 / 伊東園 / 茶
Cha / *Itō-en* / *cha* / *Itō-en* / *cha*
tea (name)-garden tea (name)-garden tea
Tea Itō-en Tea Itō-en Tea

- Shizuoka is southwest of Tōkyō, about halfway to Nagoya. The prefecture is well known as a producer of green teas.
- 銘 *mei* essentially means "brand name," so 銘茶 *meicha* is literally "(well-known) brand name teas," also implying "fine teas."
- 園 *-en* (read *sono* by itself) means "garden." The names of tea merchants, from major brand producers to small mom and pop stores, commonly end in *-en*.
- *noren* is what the "shop curtain" hanging from the front awning is called. Most traditional shops and restaurants in Japan put out a *noren* when they open for the day and take it in when they close.

Sign: 銘茶 / 伊東園
Meicha / *Itō-en*
fine tea (name)-garden
Fine Teas: Itō-en

3

Parents: な...
Na...
"Wha—"

4

Father: なん だ とォ!! も...もう 一度 言ってみろォ!!
Nan da tō!! *Mo...mō ichido itte miro!!*
what is (quote) m- more one time try saying
"What did you say?! S- say that again!!" (PL1-2)

Sound FX: ジョー
Jō (sound of tea pouring into cup)

- *nan da to* is a very rough way of asking about/challenging what a person has just said — often used in arguments/fights. When challenging what the other person has said, *nan* is often replaced with a more specific quote (see below). The force with which the phrase is usually spoken tends to lengthen the quotative *to*.
- *mō* before a number means that many "more," and *-do* is a counter suffix for "occasions/times," so *mō ichido* = "one more time" → "again."
- *itte* is the *-te* form of *iu* ("say"), and *miro* is the abrupt command form of *miru* ("see"). *Miru* after the *-te* form of a verb can mean either "try (doing the action)" or "do (the action) and see what happens." Here, *mō ichido itte miro* is simply a very abrupt demand, but in a fight or any contentious situation it can be a dare/taunt/threat.

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だから、その……あたし達……子供ができました。
5
申し訳ありません!! すべて自分の責任であります!!
6
こ……
7
ジョー
8
こ……
9
殺す――!!
お父さん!!
ず…ずべて自分が責任をどるでありばず!!
10
責任をとるだと!? いけしゃあしゃあとえらそうに!!
お父さんやめてェ!!
11
人の娘を手ごめにしといて、そのえらそうな態度はなんだ――!!
お願い、やめてー!!
12
うわあ!!
13

5 **Fujiko**: だから、 その . . . あたし達 . . . / 子供 が できました。
Dakara, sono . . . atashi-tachi . . . / Kodomo ga dekimashita.
because is so that we child (subj.) was made
"As I said, it's . . . we . . . I'm pregnant." (PL3)

- *dakara* is a conjunction that literally means "for that reason/because it is so" (from *da*, "is/are" + *kara*, "because"). In response to another person's statement/question it often means "That's why/what I'm trying to tell you . . . ," or, if one has merely been asked to repeat something, "As I said, . . ."
- the suffix *-tachi* turns nouns referring to people into plurals, so *atashi* (= *watashi*, "I/me") + *-tachi* = "we."

6 **Hanazono**: 申し訳ありません!! すべて 自分の 責任 であります!!
Mōshiwake arimasen!! Subete jibun no sekinin de arimasu!!
(formal apology) all/entirely my responsibility/fault is
"I am deeply sorry. It is entirely my fault." (PL3)

- *mōshiwake arimasen* is a polite/formal apology. It literally means "I have no excuse," but is essentially equivalent to any formal apology: I deeply regret . . ./Please accept my most abject apologies/etc."
- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. Male athletes (like Hanazono) frequently use *jibun* like *watashi*, to refer to themselves. *Jibun no* makes it possessive: "my/his/your/their/etc."
- *de arimasu* is a more formal equivalent and the ultimate source of *desu*.

7 **Father**: こ . . .
Ko . . . **"I'll . . ."**

8 **Sound FX**: ジョー
Jō (sound of pouring tea)

9 **Father**: こ . . .
Ko . . . **"I'll . . ."**

10 **Father**: 殺す !!
Korosu !!
kill
"I'll kill you!" (PL1-2)

Sound FX: ガッ
Ga! (effect of grabbing Hanazono around the neck)

Fujiko: お父さん!!
Otōsan!! **"Father!"** (PL3)

Hanazono: ず . . . ずべて 自分 が 責任 を どる でありばず!!
Zu . . . zubede jibun ga sekinin o doru de aribazu!!
→ *Su . . . subete jibun ga sekinin o toru de arimasu!!*
all/entirely oneself/I (subj.) responsibility (obj.) take is
"I will take full responsibility." (PL3)

- Hanazono's words come out strange because he is being choked.
- some speakers (especially male athletes and military personnel) add *desu* or *de arimasu* to the plain/abrupt (PL2) form of a verb as an alternate for the PL3 form (in this case *torimasu*, from *toru*, "take").

11 **Father**: 責任 を とる だと!?いけしゃあしゃあとえらそうに!!
Sekinin o toru da to!? Ikeshāshā-to erasō ni!!
responsibility (obj.) will take is (quote) nonchalantly self-importantly
"You'll take responsibility? (You say that so) nonchalantly and self-importantly."
→ **"You'll take responsibility? You've got some gall, talking so offhandedly about a thing like this!"** (PL2)

Fujiko: お父さん、やめてェ!!
Otōsan yametē!!
"Father! Stop it!" (PL2)

- *sekinin o toru da to?* is essentially a more specific version of *nan da to*, which questions/challenges what has just been said.
- *ikeshāshā-to (suru)* means "be provokingly nonchalant/indifferent."
- *erasō* is the adjective *erai* ("eminent/important [person]") with the suffix *-sō* indicating "an air/appearance of," so *erasō-na* implies ". . . with an air/appearance of importance/authority."
- *yamete* is the *-te* form of *yameru* ("stop/quit"). In informal speech the *-te* form can be a slightly abrupt request, a gentle command, or as here, an urgent plea.

12 **Father**: 人 の 娘 を 手ごめにしといて、
Hito no musume o tegome ni shitoite,
person 's daughter (obj.) seize/violate-and
その えらそうな 態度 は なんだー!!
sono erasō-na taido wa nan da–!!
that self important attitude as for what is it?
"Who do you think you are — having your way with a person's daughter and then taking that kind of self-important attitude?" (PL2)

Fujiko: お願い、やめてー!!
Onegai, yamete–!!
"Please! Stop it!" (PL2)

- *tegome ni shitoite* is a contraction of *tegome ni shite oite*, from *tegome ni suru* (when speaking of women, "have one's way with/violate"). *Oite* is the *-te* form of *oku* ("set down/put in place"), which after the *-te* form of another verb means to do the action and let the result stand.
- *erasō-na* ("self-important) is the adjective form of *erasō(-ni)*.
- *nan da* is literally "what is it/this?" but in combination with *erasō-na taido* it's more like the English "who do you think you are?"

13 **Voice**: うわああ!!
Uwaaa!!
"Wahhh!" (effect of bursting out crying/bawling)

うわあああ!!
やっぱり東京なんかに一人で出すんじゃなかったわ〜〜〜〜!!
14
やっぱり柔道なんかやらせるんじゃなかったわ〜〜〜!!
ベシャ
15
柔道とこの事は関係ないでしょ、お母さん!!
いや、母さんの言う通りだ!!
16
柔道なんかやらなければ、こんなケダモノとつきあわなかったろうし!!
うげ!!
17
東京で一人暮らしなんかさせなければ、こんな野獣に夜ごと手ごめにされることもなかったろうに!!
うぎ?
18
そ…それは誤解であります!!
夜ごといたしてなどおりません!!
!!
19
たった一回だけ……
やだ、花園くん!
20
出産予定日は10月10日って言ってたわね。
てことは、逆算すると……
21

14

Mother: うわあああ!! / やっぱり 東京 なんか に -人で 出す んじゃなかった わー!!
Uwaaa!! / Yappari Tōkyō nanka ni hitori de dasu n ja nakatta wa !!
(bawling) after all/really (place) place like to alone put/send out shouldn't have (fem colloq.)
"Wahhh! / I knew we shouldn't have sent her alone to a place like Tokyo!" (PL2)

- *yappari* is a colloquial *yahari*, "as expected/after all/in the end/in retrospect," and, in many cases also gives an emphatic feeling: "really is/does/should/shouldn't/etc." → "I knew we shouldn't have . . ."
- a verb followed by *n ja nakatta* is an expression for "[I/we] shouldn't have . . ."

15

Mother: やっぱり 柔道 なんか やらせる んじゃなかった わー!!
Yappari judo nanka yaraseru n ja nakatta wa–!
after all/really judo thing like let do shouldn't have (fem. colloq.)
"I knew we shouldn't have let her take up a thing like judo!" (PL2)

Sound FX: ベチャ
Becha
Splat (effect of splashing hands/face in tea as tea splashes across table)

- *yaraseru* is the causative ("make/let [do]") form of *yaru* ("do").

16

Fujiko: 柔道 と この 事 は 関係 ない でしょ、お母さん!!
Jūdō to kono koto wa kankei nai desho, okāsan!!
judo and this thing as-for relationship/connection not exist isn't it so? Mother
"Judo and this have nothing to do with each other, Mother!" (PL3)

Father: いや、母さん の 言う 通りだ!!
Iya, Kāsan no iu tōri da!!
no Mom (subj.) says is exactly as
"No, it's exactly as Mom says."
→ **"No, your mom's right!"** (PL2)

- *desho* (or *deshō*) literally makes a conjecture ("probably/surely is"), but in this use it also asks for/demands agreement/confirmation of that conjecture from the listener.
- *tōri* (or *no tōri*) follows a variety of words to mean "like/exactly as/in accordance with."

17

Father: 柔道 なんか やらなければ、こんな ケダモノ と
Jūdō nanka yaranakereba, konna kedamono to
judo something like if didn't do this kind of beast with
つきあわなかったろう し!!
tsukiawanakattarō shi!!
probably wouldn't have become friends and
"If you hadn't done judo, you wouldn't have met a brute like this, and . . ." (PL2)

Hanazono: うげ!!
Uge!! **"Urk!"**

- *yaranakereba* is a negative conditional ("if not") form of *yaru* ("do") → "if didn't do/if hadn't done."
- *tsukiawanakattarō* is from *tsukiau*, which refers to "associating/keeping company/socializing with (someone)" in various different capacities here, as a friend. *Tsukiawanai* ("not associate with") → *tsukiawanakatta* ("didn't associate with") → *tsukiawanakattarō* ("probably wouldn't have associated with"). It's the same as *tsukiawanakatta darō*
- *shi* is an emphatic "and/and moreover" for connecting two clauses, so it actually implies the sentence continues. The exclamation points are presumably intended to reflect his tone of voice.

18

Father: 東京 で 一人暮らし なんか させなければ、
Tōkyō de hitori-gurashi nanka sasenakereba,
(place) in living alone things like if didn't let do
"if we hadn't let you live alone in Tokyo . . ."
こんな 野獣 に 夜ごと 手ごめにされる こと も なかったろうに!!
konna yajū ni yogoto tegome ni sareru koto mo nakattarō ni!!
this kind of wild animal by nightly be violated thing/situation also probably would not have existed/occurred
"a wild animal like this surely wouldn't have had his way with you night after night." (PL2)

Hanazono: うぎ!!
Ugi!! **"Urgh!"**

- *sasenakereba* is a negative conditional ("if not") form of *saseru* ("make/let do") from *suru* ("do")
- *yogoto* = "nightly/every night"; *-goto* is a suffix meaning "each/every."
- *tegome ni sareru* is the passive form of *tegome ni suru* ("violate/have one's way with").
- *nakattarō* can be thought of as a contraction of *nakatta*, the plain/abrupt past form of *nai* ("not exist/occur"), plus *darō* ("probably/surely"). *Darō* (or equivalent) plus *ni* means "might have/must have (been/done)," or when following a negative, "might not have/surely would not have (been/done)."

19

Hanazono: そ . . . それ は 誤解 であります!!
So . . . sore wa gokai de arimasu!!
th that as-for misunderstanding is
"That is a misunderstanding!" (PL2-3)
夜ごと いたして など おりません!!
Yogoto itashite nado orimasen!!
every night do (emph.) have not
"I have not done it every night!" (PL3-4)

- *de arimasu* is the PL3 form of *de aru*, a more "formal equivalent of *desu* ("is/are").
- *itashite orimasen* is a humble equivalent of *shite-inai*, the *-te* form of *suru* ("do") plus the negative of *iru*, which after the *-te* form of a verb can mean "have/has not . . ." → "[I] have not done." When *nado* (lit. "something like") is inserted, it strongly emphasizes the negative.

(continued on following page)

初日の出を
見るとかなんとか
言って、大みそかに
出かけて行った
あの時か――!!
申し訳
ありませ――ん!!
22
初日の出なんか
行かせるんじゃ
なかったわ～～～!!
ご来光も見んで
何をしとったか、
このバチあたり
めが――!!
23
この責任
必ずや
自分が
……
ああ～～～!
24
富士子の一生が
台無しよ～～～!!
いい
加減に
して!!
25
あたし、
東京に行って
よかった……
猪熊さんと
知りあえて
よかった……
柔道始めて
よかった……
花園くんと知りあえて
よかった……
26

(continued from previous page)

20 **Hanazono**: たった　一回　だけ...
Tatta　ikkai　dake...
merely/just one time　just/only
"Just that one time." (PL2)

- *tatta* emphasizes the smallness/minuteness of a number or amount. *-Kai* is a counter suffix for "times/occasions," so *tatta ikkai* is like "one tiny little time."

Fujiko: や　だ、花園くん!
Ya　da, Hanazono-kun!
disagreeable is　(name-hon.)
"Don't, Hanazono!" (PL2)

- *ya da* is a contraction of *iya da*, meaning "is disagreeable/unpleasant/embarrassing." *Iya (da)* by itself often means "Don't!/Stop it!"

21 **Mother**: 出産　予定日　は　10月10日　って　言ってた　わ　ね。
Shussan　yoteibi　wa　jūgatsu tōka　tte　itte-ta　wa　ne.
childbirth　schedule/plan day as-for　October 10th　(quote)　said/were saying (fem.)　didn't/weren't you
"You said your due date was October 10th, didn't you?" (PL2)

Father: て　こと　は、逆算すると...
Te　koto　wa, gyakusan suru to...
(quote)　thing/situation　as-for　if count backward
"That means, if you count back from there..." (PL2)

- *tte* is a colloquial equivalent of quotative *to*. *Itte-(i)ta* is the plain/abrupt past form of *itte-iru* ("is saying/has said") from *iu* ("say").
- *wa* is a colloquial particle for emphasis that is best described as feminine — though it can also be used by men in ways that do not make them sound effeminate, especially by older men and in certain dialects.
- *ne* at the end of a sentence typically expects the listener to agree with/confirm what one has said.
- *te koto wa* is a colloquial contraction of *to iu koto wa*; the quotative *to iu koto* refers back to what has just been said, and *wa* makes it the topic of the sentence that follows.
- *gyakusan* is literally "reverse calculation," and *gyakusan suru* is its verb form, "calculate/count back."

22 **Father**: 初日の出　を　見る　とか　なんとか　言って、大みそかに出かけて行った　あの時　かー!!
Hatsu-hinode　o　miru　to ka　nan to ka　itte,　ōmisoka　ni　dekakete itta　ano toki　ka–!!
first sunrise　(obj.)　see/view　(quote-?) or something-?　say-and　NY's Eve　on　went out　that time　it was, was it?
"So it was that time when you went out on New Year's Eve saying something about viewing the year's first sunrise!" (PL2)

Hanazono: 申し訳ありませーん!!
Mōshiwake arimase–n!!
(formal apology)
"Please accept my apologies!" (PL3)

- in Japan, the human gestation period is said to be 10 mos. 10 days, a throwback to the old lunar calendar system which had shorter months. Apparently the author didn't realize that the actual period is shorter, as Fujiko's due date is 10 mos. 10 days after her interlude with Hanazono.

Mother: 初日の出　なんか　行かせる　んじゃなかった　わー!!
Hatsu-hinode　nanka　ikaseru　n ja nakatta　wa–!!
first sunrise　something like　let go　shouldn't have　(fem. colloq.)
"We should never have let her go (out) to see the year's first sunrise!" (PL2)

- *... to ka nan to ka itte* (*itte* is from *iu*, "say") can mean either "saying ... or something," or "saying something about ..." *Hatsu-hinode o miru to ka nan to ka itte, ōmisoka ni dekakete itta* is a complete thought/sentence modifying *ano toki* ("that time").
- the question particle *ka* in the father's line is strictly rhetorical. Question forms are often used like this when a person has just realized/figured out/clarified something in his mind, with the feeling of "So it's ..., is it."

23 **Father**: ご来光-　も　見んで　何　を　しとった　か、この　バチあたりめ　がー!!
Go-raikō　mo　minde　nani　o　shitotta　ka,　kono　bachiatari-me　ga–!!
mountaintop sunrise　even　not viewing　what　(obj.)　were doing　?　this　damned fiend/rascal　(subj.)
"So what were you doing instead of watching the sunrise, you damned fiend?!" (PL2)

Hanazono: この　責任　必ずや　自分　が...
Kono　sekinin　kanarazuya　jibun　ga...
for this　responsibility　certainly/definitely　oneself/I　(subj.)
"Without any question, I (will take) responsibility for this." (PL3-implied)

- *go-raikō* = lit. "the honorable coming of light," a special term for a sunrise viewed atop a mountain.
- *minde* is a contraction of *minaide*, a negative *-te* form of *miru* ("see/view").
- *shitotta* is a contraction of *shite-otta*, a dialect equivalent of *shite-ita*, plain past of *shite-iru* ("am/is/are doing").
- *bachi* is "divine punishment" and *bachiatari* refers to a person who is condemned to be divinely punished, so it comes very close to the English meaning of "the damned" → "you damned fiend/rascal."-*Me* is a suffix showing contempt/derision.

24 **Mother**: ああー!! 富士子の　一生　が　台無しよー!!
Aa–!!　Fujiko　no　isshō　ga　dainashi　yo–!!
(exclam.)　(name)　's　whole life　(subj.) is ruined　(emph.)
"Ahh! Fujiko's whole life is ruined!" (PL2)

25 **Fujiko**: いい　加減　に　して!!
Ii　kagen　ni　shite!!
good　extent　to　do
"That's enough!" (PL2)

- *kagen* = "degree/extent," and *shite* (the *-te* form of *suru*, "do") makes an abrupt request or gentle command, so *ii kagen ni shite* is literally "do/make (it) to a good/appropriate extent" — implying that "good extent" has already been reached ▸ "that's enough/stop it!"

(continued on following page)

そして花園くんとの子供ができて本当によかった。
27
だって……
だってあたし達、愛しあっているんですもの。
28
富士子さん……
富士子ォ～～～
29
オエッ！
30
ウオエ――!!
富士子さん!!
富士子!!
31
富士子が!!
富士子がつわりよ～～～!!
ウオエロオオ～～～!!
32

(continued from previous page)

26

Fujiko: あたし、東京 に 行って よかった。
Atashi, Tokyo ni itte yokatta.
I/me (place) to go/went was good
"I'm glad I went to Tokyo." (PL2)

猪熊さん と 知りあえて よかった。
Inokuma-san to shiriaete yokatta.
(name-hon.) with could get to know was good
"I'm glad I was able to meet Inokuma." (PL2)

柔道 始めて よかった。
Jūdō hajimete yokatta.
judo begin/began was good
"I'm glad to have gotten into judo." (PL2)

花園くん と 知りあえて よかった。
Hanazono-kun to shiriaete yokatta.
(name-hon.) with could get to know was good
"I'm glad I was able to meet Hanazono." (PL2)

- *atashi* is a colloquial variant of *watashi* ("I/me") used by female speakers.
- *itte* is the *-te* form of *iku* ("go"). The tense of a *-te* form verb is determined by the end of the clause/sentence.
- *. . .-te yokatta* is an expression for "I'm glad I . . ./I'm happy to have . . ." *Yokatta* is the plain/abrupt past form of the adjective *ii/yoi* ("good/fine").
- *shiriaete* is the *-te* form of *shiriaeru* ("able to become acquainted with someone") from *shiru* ("come to know") and *au* ("do mutually") ‣ "get to know/meet."
- *hajimete* is the *-te* form of *hajimeru* ("begin") → "get/got into."

27

Fujiko: そして 花園くん と の 子供 が できて 本当に よかった。/ だって . . .
Soshite Hanazono-kun to no kodomo ga dekite hontō-ni yokatta. / Datte . . .
and (name-hon.) with of/that is child (subj.) was made truly was good / because
"And I'm really glad to have made a child with Hanazono. / Because . . ." (PL2)

- *– no kodomo* would be "child of –," and *- to no kodomo* is literally "child of/that is with –" → "child made with /(to be) born between – and (me)."
- *dekite* is the *-te* form of *dekiru* ("be made").
- *datte* is a conjunction for introducing explanations or further elaborations.

28

Fujiko: だって あたし達、愛しあっている ん ですもの。
Datte atashi-tachi, ai shiatte-iru n desu mono.
because we love each other (explan.) because
"Because we love each other." (PL3)

Hanazono: 富士子さん . . .
Fujiko-san . . .
"Fujiko . . ." (PL3)

- *ai shiatte-iru* is from *ai shiau*, combining the stem form of *ai suru* ("to love") and *au* ("do mutually"). The *-te-iru* form of a verb means the action is continuing to take place, often indicated in English by "am/is/are –ing," but with certain verbs that inherently describe continuing states, as here, the "–ing" form is not necessary.
- both *n desu* (from *no desu*) and *mono* are explanatory forms that show she is making an explanation. It's not uncommon to have two and three explanatory forms reinforcing one another in a sentence.

29

Mom & Dad: 富士子ォー。
Fujikō-.
"Fujiko!" (PL2)

30

Fujiko: ォエッ!
Oe! (effect of gagging/retching)

31

Fujiko: ウオエー!!
Uoe–!! (effect of gagging/retching)

Sound FX: ダッ
Da! (effect of taking off at a run)

Hanazono: 富士子さん!!
Fujiko-san!!
"Fujiko!" (PL3)

Mom & Dad: 富士子!!
Fujiko!!
"Fujiko!" (PL2)

32

Mother: 富士子 が!! 富士子 が つわり よー!!
Fujiko ga!! Fujiko ga tsuwari yo–!!
(name) (subj.) (name) (subj.) morning sickness (emph.)
"Fujiko is . . . Fujiko has morning sickness!" (PL2)

Fujiko: ウオエロオオー!!
Uoero-o-o–!! (effect of throwing up)

- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* or *da yo* ("is/are/will be" + emph.), especially in female speech.

き……
貴様ァ!!
富士子
!!
オエ——
!!
33
殺す——!!
お父さま!
この花園 兼を
信じておまかせ
ください!!
34
貴様に
お父さま
呼ばわり
される
おぼえは
ない!!
35
やめてお父さん…
オエ——……
富士子ォ!!
この花園、
必ずや
富士子さんを
幸せに……
わが家を
不幸のどん底に
たたき落とし
といて、よく
言うわ——!!
銘茶
伊東園
茶
オエ——ッ!!
36

33

Father: き . . . 貴様ァ!!
Ki . . . Kisamā!!
y- you
"You (S.O.B.)!" (PL1)

Mother: 富士子ー!!
Fujiko–!!
"Fujiko!" (PL2)

Fujiko: オエー!!
Oe–!! (effect of gagging/retching)

- *kisama* ("noble" plus the honorific title *sama*) once was a very polite word for "you," but now it's used as a counterpart to the rough/informal masculine word for "I/me," *ore*. In a fight or other contentious situation, *kisama* by itself has the feeling of "you S.O.B." — or worse.

34

Father: 殺すー!!
Korosu–!!
kill
"I'll kill you!" (PL2)

Hanazono: お父さま! この 花園薫 を 信じて おまかせ ください!!
Otōsama! Kono Hanazono Kaoru o shinjite o-makase kudasai!!
father this (name) (obj.) believe in-and entrust/leave to please
"Father! Please believe in this Hanazono Kaoru and leave (everything) to me."
→ **"Father! Please have faith in me! I won't let you down."** (PL4)

- *shinjite* is the *-te* form of *shinjiru* ("believe [in]").
- *o-makase kudasai* is a more polite version of the request *makasete kudasai*. *Makase(te)* is from *makaseru* ("entrust/leave to").

35

Father: 貴様 に お父さま 呼ばわりされる おぼえ は ない!!
Kisama ni otōsama yobawari sareru oboe wa nai!!
you by father be called/labeled recollection/cause as-for not exist/have
"I don't recall (doing anything to deserve) being called 'Father' by the likes of you!" (PL2)

Fujiko: やめて、お父さん . . . オエー . . .
Yamete otōsan . . . oe– . . .
stop/quit father/dad (gagging/retching)
"Stop it, Father! (retch)" (PL2)

Mother: 富士子ィ!!
Fujikō!!
"Fujiko!" (PL2)

- *– yobawari sareru* is the passive form of *– yobawari suru* ("call/label/brand [someone] as ").
- *. . . oboe wa nai* is literally "don't have a recollection of . . . /don't recall . . . ," and in a passive situation it often implies "don't recall doing anything to deserve being . . ."

36

Signs: 銘茶 / 伊東園 / 茶
Meicha / Itō-en / Cha
Fine Teas / Itō-en / Tea

Hanazono: この 花園、 必ずや 富士子さん を 幸せ に . . .
Kono Hanazono, kanarazuya Fujiko-san o shiawase ni . . .
this (name) certainly/definitely (name-hon.) (obj.) happiness into
"I, Hanazono, will without fail make Fujiko happy."
→ **"I promise I'll make Fujiko happy."** (PL3)

Father: わが家 を 不幸 の どん底 に たたき落としといて、 よく 言う わー!!
Wagaya o fukō no donzoko ni tataki-otoshitoite, yoku iu wa–!!
my/our family (obj.) unhappiness of depths to having knocked down well/good say/talk (colloq. emph.)
"After having knocked this family down into the depths of unhappiness, you sure talk a fine line!" (PL2)

Fujiko: オエーッ!!
Oe–! (effect of gagging/retching)

- *kanarazuya* is an emphatic form of *kanarazu* ("definitely/certainly/without fail").
- *shiawase* = "happiness," and *shiawase ni* implies the unspoken end of the sentence is some form of *suru* ("do/make") → "make into happiness" → "make happy."
- *tataki-otoshitoite* is a contraction of *tataki-otoshite* (from *tataki-otosu*, "knock down") and *oite* (from *oku*, "set down/put in place). The expression *A-te oite B* means "doing B after having done A."
- *yoku iu*, literally "well said" (*yoku* = adverb form of *ii/yoi*, "good/fine") is often used ironically to imply that what the other person has said is preposterous.

え…え——、
というわけで
ありまして エ……
花園家
伊東家 御披露宴会
38
平成閣
37
新郎の薫君は、
都立武蔵山高校を
オ——……
ゆ……
優秀な成績で
卒業しィ!!
39

37

Sign: 結婚式場　　平成閣
Kekkon Shikijō　*Heisei-kaku*
wedding hall　　(name)
Wedding Hall Heisei-kaku

Yūtenji: え...えー、と　いう　わけ　でありましてェ...
E... ē,　*to*　*iu*　*wake*　*de arimashite e...*
uhh uhh　(quote) say　situation/explanation　is-and
→ **"Uhh... uhh... so that is the situation, and..."** (PL3)

38

Sign: 花園家　伊東家　御披露宴　会(場)
Hanazono-ke　*Itō-ke*　*Go-hirōen*　*Kaijō*
(name)-family　(name)-family　wedding reception　hall
Hanazono-Itō Wedding Reception

- *kekkon* = "marriage," and *shiki* means "ceremony," so *kekkon-shiki* = "wedding."
- *-jō* is a suffix meaning "place of/for," so *shikijō* means "ceremony place/hall," and *kaijō* (*kai* = "meeting/gathering") means "meeting place/hall."
- *kaku*, meaning "tall building/tower/palace," is often the final element in the names of wedding halls/palaces.
- *... to iu wake* implies he has been making some kind of an "explanation" — though it may have been no more than identifying himself as the formal 仲人 *nakōdo* ("go-between/matchmaker") for the wedding. One of the standard duties of the *nakōdo* is to give a speech introducing the bride and groom in the most laudatory terms possible — as Yūtenji is about to do here.
- *de arimashite* is the PL3 *-te* form of *de aru*, a more formal equivalent of *desu* ("is/are"). The *-te* form acts as an all-purpose conjunction for continuing on to his next remarks.
- *hirōen* = "wedding reception/banquet"; *go-* is honorific.
- when speaking formally, many Japanese draw out the last vowel of the preceding word/particle as a kind of pause/hesitation sound. Usually the voice breaks slightly between the previous word and the pause/hesitation sound (i.e., it is not merely a lengthening of the final vowel), and there can sometimes be a substantial pause. The small katakana letters appearing throughout Yūtenji's speech indicate this style of speaking.

39

Yūtenji: 新郎　の　薫君　は、　都立　武蔵山　高校　をォー...
Shinrō　*no*　*Kaoru-kun*　*wa,*　*Toritsu*　*Musashiyama*　*Kōkō*　*ō-...*
bridegroom (=)　(name hon.)　as for　prefectural　(place name)　high school　(obj.)
ゆ...優秀な　成績　で　卒業しィ!!
yu... yūshū-na　*seiseki*　*de*　*sotsugyō shii!*
e- excellent/superior　grades/record　with　graduated-and
"Kaoru, the bridegroom, graduated from Musashiyama Prefectural High School with... an ex- excellent record, and..." (PL3)

- 都 *to* refers to Tokyo Prefecture (most other prefectures are called 県 *ken*). 立 *-ritsu* is added to various administrative units to indicate the auspices under which a school (or other institution/facility) operates: 国立 *kokuritsu* = "national/federal"; 県立 *kenritsu* = "prefectural"; 市立 *shiritsu* (or *ichiritsu*) = "municipal"; 私立 *shiritsu* (or *watakushiritsu*) = "private/non-governmental." The alternate readings of the last two are used when necessary to avoid confusion.
- *seiseki* refers to one's "score (on a test)/grade (in a course)/showing (in a competition)" or one's "overall accomplishment/record (in school/a sport/business/etc.)."
- *shi* is a continuing form of suru ("do"), so in spite of the exclamation points his sentence continues rather than coming to a full stop here. In fact, Yūtenji's sentence continues all the way to the bottom of the next page.

え――、
そして見事、
蛇天堂体育大学に
入学し……
しかしよく、
こんな急に
式場が
とれましたね。
仏滅の
13日の金曜日の
大殺界ですからな。
40
41
柔道部において
正直杯関東地区予選
準優勝など
オ――……
ガキ
ガキ
ガキ
輝かしい
成績をあげェ……
ガキ
ガキ
ガキ
42
ぜ…前途
有望な
ア――……
43
前途有望な
青年で
あります!!
44

40

Yūtenji: えー、そして　見事、　蛯天堂　体育　大学　に　入学し...
ē–,　soshite　migoto,　Ebitendō　Tai'iku　Daigaku ni　nyūgaku shi...
uhh　and　splendid/admirable　(name)　physical education　university into　matriculated
"Uhh, and creditably/brilliantly entered Ebitendō Physical Education University, ..." (PL3)

Woman: しかし　よく、　こんな　急に　式場　が　とれました　ね。
Shikashi　yoku,　konna　kyū-ni　shikijō　ga　toremashita　ne.
but　good/well　this　quickly/suddenly　hall　(subj.)　were able to get　(colloq.)
"It's amazing that they were able to get a hall on such short notice!" (PL3)

Man: 仏滅　の　13日の金曜日　の　大殺界　です　から　な。
Butsumetsu　no jūsannichi no kin'yōbi no　daisakkai　desu　kara　na.
Buddha's death (=)　Friday the thirteenth　(=) great death realm　is　because/since　(colloq.)
"It was because it's a Friday the thirteenth that's also *Butsumetsu* and *daisakkai*." (PL3)

- *shikashi* (literally "but/however") at the beginning of a statement of surprise mainly serves to emphasize the surprise.
- *yoku* (the adverb form of *ii/yoi*, "good/fine") plus the past form of a verb plus *ne* often makes an expression showing surprise/incredulity that the action was possible. In a different tone of voice, its literal meaning can make it a simple expression of approval/praise: "(he/she/you) did the action well, didn't (he/she/you)?"
- *toremashita* is the PL3 past form of *toreru*, the potential ("can/able to") form of *toru* ("take/get/obtain").
- *ne* expects agreement from the listener. In this case, she expects her listener to share her surprise/amazement.
- *Butsumetsu* is the name of one of the days in a six-day cycle on the old lunar calendar that is used in divination. The name literally means "Buddha's death," and designates a day of ill fortune. For obvious reasons, 大安 *taian*, the luckiest day of the six-day cycle, is the preferred day for weddings, and normally every effort is made to avoid holding a wedding on *Butsumetsu*.
- superstition about Friday the thirteenth is a Western import.
- 大殺界 *daisakkai*, literally "great death realm," belongs to *rokusei senjutsu* (六星占術 "six stars divination"), a recently popular system of divination based on a 4000-year-old Chinese system. We need scarcely note that it designates ill fortune.
- *no* between two nouns can have many different meanings, but here they imply the nouns are referring to the same thing: "a *Butsumetsu* that is Friday (that is) the thirteenth that is *daisakkai*."

41

Yūtenji: 柔道部　において　正直杯　関東　地区　予選　準優勝　などォー...
42
jūdō-bu　ni oite　Shōjiki-hai　Kantō　chiku　yosen　jun-yūshō　nado—...
judo club/team　in/on　(name)-cup　Kanto　region　preliminary round　second place　things like

輝かしい　成績　を　あげェ...
kagayakashii　seiseki　o　age—...
glorious/glittering　record　(obj.)　achieve/compile
"(where) on the judo team he compiled a glorious record, including second place in the preliminary round of the Shōjiki Cup Kantō Regionals, and ..." (PL3)

"Sound" FX: ガチ　ガチ　ガチ　ガチ　ガチ　ガチ　ガチ　ガチ
Gachi gachi gachi gachi gachi gachi gachi gachi　(effect of nervous shaking)

- *ni oite* is a more formal-sounding equivalent to the particle *de*, which indicates the location (including non-geographical locations — in this case an organization) where an action takes place.
- Kantō can theoretically refer to all of Japan east of (roughly) Lake Biwa, while Kansai can refer to all of Japan west of there. In general usage, though, Kantō refers to Tōkyō and surrounding prefectures, while Kansai refers to Ōsaka and surrounding prefectures, including Kyōto.
- *yosen* refers to "preliminary/elimination rounds" of a competition. It's ambiguous here whether the Kantō Regionals are being called a preliminary round for the national competition, or the Regionals themselves had a preliminary round. In either case, the most "glorious" performance Yūtenji is able to mention for Hanazono is second place (i.e., elimination) at a relatively low level.
- *yūshō* means "championship"; *jun-* (準) is a prefix for "quasi-/semi-" — i.e. "next to the real thing" — so *jun-yūshō* is essentially a fancy way of saying "second place."
- *age* is from *ageru* (lit. "raise"), which, when speaking of *seiseki* ("showing/record"), means "achieve/compile."

43

Yūtenji: ぜ...前途　有望なァー...
ze...zento　yūbō-na—...
fu- future path/prospects　full of hope/promising
"(... he is) a pr- promising ..."

44

Yūtenji: 前途　有望な青年　であります!!
zento　yūbō-na seinen　de arimasu!!
future path/prospects　full of hope/promising youth　is
"... he is a young man with a promising future!" (PL3)

前途有望な花園くん、これからどうするつもりなの？
働きながら、大学なんとか卒業するって。
45
彼、ああ見えても体育の教職とってるんだって。あと一年で卒業だからね。
46
えらいですね、花園くん。
働きながら大学なんて、考えただけでもやせちゃうわ。
47
なに言ってんの。
やっちゃってできちゃったんだもん、責任とるのは当たり前でしょ。
48
やっちゃうとかできちゃうとか、そーゆー言い方するんじゃないの!!
49
だってそうじゃなーい。
富士子さんすごくきれい……
え——、一方、新婦の富士子さんはァ……
50
幼少の頃よりバレリーナを志し……
51
く……くそ——、よくも私の娘を……よくも富士子を……!!
52

45 **Student 1**: 前途有望な 花園くん、 これから どう する つもり なの?
Zento yūbō-na Hanazono-kun, kore kara dō suru tsumori na no?
promising future (name-hon.) from now what/how do intent (explan.-?)
"What does our Hanazono of promising future intend to do now?" (PL2)

Student 2: 働きながら、 大学 なんとか 卒業する って。
Hatarakinagara, daigaku nantoka sotsugyō suru tte.
while working college/university somehow will graduate (quote)
"He says he'll somehow finish college while he works." (PL2)

- *hatarakinagara* is from *hataraku* ("work [at a job]") plus the ending *-nagara*, which indicates that the action of the verb takes place simultaneously with another action.

46 **Student 2**: 彼、 ああ 見えても、 体育 の 教職 とってる んだ って。
Kare, ā miete mo, tai'iku no kyōshoku totte-ru n da tte.
he that way even if appears P.E. of/for teaching certificate is taking/earning (explan.) (quote)
"Even if he looks like that, he says he is getting his P.E. teacher's certificate."
→ **"You'd never guess it from appearances, but he is getting his P.E. teacher's certification."** (PL2)

あと 一年 で 卒業 だ から ね。
Ato ichinen de sotsugyō da kara ne.
more/remainder one year in graduation is because/so (colloq.)
"He graduates in (just) one more year." (PL2)

- *ā* is equivalent to *ano yō ni*, "like that/that way," and *miete* is the *-te* form of *mieru* ("can be seen/appears").

47 **Student 3**: えらい です ね、 花園くん。
Erai desu ne, Hanazono-kun.
admirable is isn't he (name-hon.) **"You have to admire him (for that)."** (PL2)

Student 4: 働きながら 大学 なんて、 考えた だけでも やせちゃう わ。
Hatarakinagara daigaku nante, kangaeta dake de mo yasechau wa.
while working college/university something like thought even if only will lose weight (fem. colloq.)
"Working and going to college at the same time — just thinking about it would make me lose weight." (PL2)

48 **Student 1**: なに 言ってん の。
Nani itte-n no.
what are saying (expl-?)
"What are you talking about?

やっちゃって できちゃった ん だもん、 責任 とる の は 当たり前 でしょ。
Yatchatte dekichatta n da mon, sekinin toru no wa atarimae desho.
did-(regret) was made-(regret) (expl.) because responsibility take (nom.) as-for natural is surely
They did it, and she got knocked up, so it's only natural that he should take responsibility." (PL3)

49 **Student 2**: やっちゃう とか できちゃう とか、 そーゆー 言い方 するんじゃないの!!
Yatchau to ka dekichau to ka, sō yū ii-kata suru n ja nai no!
did-(regret) (quote) was made-(regret) (quote) that kind of way of saying don't do
"'They did it and she got knocked up' — Don't talk like that!" (PL3)

Student 1: だって、そう じゃなーい。
Datte, sō ja na–i.
but/well is so is it not? **"But it's true."** (PL3)

- *datte* is a conjunction that can have a variety of meanings. Here it's like "but."

Yawara: 富士子さん すごく きれい...
Fujiko-san, sugoku kirei...
(name-hon.) greatly/tremendously pretty **"Fujiko's so pretty."** (PL3)

50 **Yūtenji**: えー、 一方、 新婦 の 富士子さん はァ...
Ē–, ippō, shinpu no Fujiko-san wa—...
uhh meanwhile/the other party bride (=) (name-hon.) as-for
"Uhh, meanwhile, the bride, Fujiko..."

- the sentence he begins here continues through 8 more frames. The sentence eventually ends in PL3, but all the individual clauses are in a grammatically plain PL2 form — though the glowing terms in which he is speaking give an elevated/honorific feeling.

51 **Yūtenji**: 幼少 の 頃 よりバレリーナを 志し...
yōshō no koro yori bareriina o kokorozashi...
tender age of time from ballerina (obj.) aim at/aspire to
"...from a tender age aspired to become a ballerina..."

52 **Father**: く...くそー, よくも 私の 娘 を.../ よくも 富士子 を...!!
Ku...kuso–, yoku mo watashi no musume o.../ Yoku mo Fujiko o...!!
(expletive) how dare! my daughter (obj.) / how dare! (name) (obj.)
"D- damn it all! How dare he (do that to) my daughter.../ How dare he (do that to) Fujiko...!" (PL1-2)

三葉女子短期大学を
優秀な成績で
卒業しィ……
53
その並々ならぬ
柔道の才能をかわれ、
西海大学に編入……
全日本選手権、
全日本体重別、
世界選手権と、
次々に輝かしい
成績をあげ……
54
そして昨年末、
福岡国際では、
ついに61kg以下級
優勝と……
これからの
……
こ…
これからの……
55
これから
のォ〜〜〜…
ざわざわ
56
で――――
これからの
女子柔道を
しょってたつ
逸材でありました〜〜〜!!
57
祐天寺
監督〜〜〜!
あなた
〜〜〜!!
58
あ――あ、
仲人が泣き出し
ちゃいましたよ、
緒形監督。
ざわざわ
で〜〜〜〜
手塩にかけた
ホープが、
花園なんぞに
はらまされ
ちまったんだ。
ムリもねえ。
59

53

Yūtenji: 三葉　女子　短期大学　を　優秀な　成績　で　卒業しィ...
Mitsuba Joshi Tanki Daigaku o yūshū-na seiseki de sotsugyo shii...
(name) women's junior college (obj.) superior/excellent grades/record with graduated-and
"(and) she graduated from Mitsuba Women's Junior College with an excellent record,..."

Yūtenji: その　並々ならぬ　柔道　の　才能　を　かわれ、　西海　大学　に　編入...
sono naminami-naranu jūdō no sainō o kaware, Saikai Daigaku ni hennyū...
of that/her extraordinary judo of skills/talent (obj.) be credited/valued for (name) university to transferred
"and on the strength of her extraordinary talent in judo, transferred to Saikai University,..."

- *naminami* means "commonplace/ordinary/average," and *naranu* is an archaic equivalent of *de (wa) nai* ("is not"), so *naminami-naranu* is "not common/ordinary" ▸ "uncommon/extraordinary."

54

Yūtenji: 全日本　選手権、 全日本　体重別、 世界選手権　と、　次々に　輝かしい　成績　を　あげ
Zen-Nihon Senshuken, Zen-Nihon Taiju-betsu, Sekai Senshuken to, tsugitsugi ni kagayakashii seiseki o age...
all-Japan championship all Japan weight-class world invit'l (quote) one after another glorious showing (obj.) achieved
"(where she) compiled brilliant showings in the All-Japan Championship, the All-Japan Weight Class, and the World Invitational, one (tournament) after another..."

そして　昨年末、　福岡　国際　で　は、ついに　61 kg 以下級　優勝　と...
soshite sakunen matsu, Fukuoka Kokusai de wa, tsui-ni rokujū-ichi kiroguramu ika-kyū yūshō to...
and end of last year (city/pref name) int'l at as-for finally under-61 kg class championship (quote)
"and finally, at the end of last year, won the under 61 kg class at the Fukuoka International."

- because of the quotative *to*, in Japanese the sentence is not yet finished -- though we've broken it here in English.

55

Yūtenji: これからの...こ...これから　の...
korekara no... ko... korekara no...
future 's fu future 's
"She was... She... She was..."

- *korekara* is literally "from this," meaning "from now (on)/the future." To get the same choked up effect in English as in Japanese, the final translation cannot be literal here because of differences in word order between Japanese and English.

56

Yūtenji: これから　のォー...
korekara no—...
from now 's **"She was..."**

Sound FX: ザワ ザワ
Zawa zawa (murmur of crowd)

57

Yūtenji: これからの　女子　柔道　を　しょってたつ　逸材　でありましたー!!
korekara no joshi jūdō o shotte tatsu itsuzai de arimashita–!!
future 's women's judo (obj.) carry on back/shoulders person of exceptional talent was
"She was an exceptional talent destined to carry the future of women's judo on her shoulders." (PL3)

Yūtenji: でー
De– (effect of breaking down in tearful sob)

- *shotte* is the *te*- form of *shou*, a variant of 背負う *seou*, meaning "bear on one's back," and *tatsu* means "stand," so *shotte tatsu* is literally "stand bearing on (one's) back" ▸ "carry on shoulders."

58

Fujiko: 祐天寺　監督ー!
Yūtenji Kantoku–!
(name) manager/coach **"Coach Yūtenji!"** (PL3)

Wife: あなたー!!
Anata–!!
you **"Honey!"** (PL3)

- Japanese women typically use *anata* ("you") to address their husbands in the way English-speaking women use "dear/honey." Because the word itself is less openly affectionate than the English words, it can more easily become a call of alarm (as here) or even anger/scolding.

59

Man: あーあ、　仲人　が　泣き出しちゃいました よ、　緒形　監督。
A–a, nakōdo ga nakidashichaimashita yo, Ogata Kantoku.
(sigh/interj.) go between (subj.) has burst out crying (emph.) (name) manager/coach
"Oh-oh, the go-between has started crying, Coach Ogata." (PL3)

Yūtenji: でー
De– (tearful sob)

Sound FX: ザワ ザワ
Zawa zawa (murmur of crowd.)

Ogata: 手塩にかけた　ホープ が、　花園　なんぞ　に　はらまされちまった んだ。　ムリも　ねえ。
Teshio ni kaketa hōpu ga, Hanazono nanzo ni haramasarechimatta n da. Muri mo nē.
brought up by hand hope (subj) (name) the likes of by was made pregnant-(regret) (explan) unreasonableness even not exist
"The future hopeful he'd raised by hand got knocked up by the likes of Hanazono. It's no wonder (that he should cry)." (PL3)

From this point on, the reception breaks down into a complete disaster: there is a fight between the fathers of the bride and groom, a fire starts during the "candle service," and Fujiko suffers a bout of morning sickness. In the end, however, Fujiko and Hanazono live together happily, and Fujiko eventually gets back into judo.

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Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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From *OL Shinkaron*, p. 36

必要	*hitsuyō*	necessity
迷路	*meiro*	maze/labyrinth
値上げ	*neage*	price hike
やみ	*yami*	secret/black market/illegal

From *Obatarian*, p. 38

こわがる	*kowagaru*	fear/be scared
つめる	*tsumeru*	take in/shorten
移り気	*utsurigi*	fickle/capricious

From *Tanaka-kun*, p. 40

犯人	*hannin*	criminal/culprit
後悔	*kōkai*	regret/remorse
くさる	*kusaru*	rot/go bad/spoil
もったいない	*mottainai*	be a waste/wasted
殺人	*satsujin*	murder
捨てる	*suteru*	throw away
逮捕	*taiho*	arrest/capture (*n.*)
容疑	*yōgi*	suspicion
図面	*zumen*	diagram/plans/blueprint

From *Manga Business Manners*, p. 42

表わす	*arawasu*	express/show
無難	*bunan*	safe(ty)
着用する	*chakuyō*	wear
笑顔	*egao*	smile(s)
不可	*fuka*	improper/unacceptable
不吉な	*fukitsu-na*	inauspicious
返事する	*henji suru*	reply/respond
ほほえましい	*hohoemashii*	pleasant/amusing
忌み	*imi*	abstinence/taboo
飲食	*inshoku*	drinking & eating
一般的	*ippan-teki*	common/typical
人物	*jinbutsu*	(a) character/person(ality)
重ね重ね	*kasane-gasane*	repeatedly/repetition
固くなる	*kataku naru*	become stiff/tense
結婚祝い	*kekkon iwai*	wedding present
欠席	*kesseki*	absence
気さくな	*kisaku-na*	sociable/good humored
こなす	*konasu*	deal with/handle/perform
寿	*kotobuki*	congratulations/felicitations
くだらない	*kudaranai*	silly/lousy
誠に	*makoto ni*	truly/sincerely
守る	*mamoru*	obey/abide by/follow
招く	*maneku*	invite
戻る	*modoru*	go back/return
重い	*omoi*	heavy
離婚する	*rikon suru*	divorce (*v.*)
再婚	*saikon*	remarriage
節度	*setsudo*	moderation
しま模様	*shima-moyō*	striped design
新札	*shinsatsu*	new bill/banknote
失礼	*shitsurei*	rude(ness)
職場	*shokuba*	workplace
招待	*shōtai*	invitation
祝電	*shukuden*	congratulatory telegram
祝宴	*shukuen*	(celebration) banquet
届ける	*todokeru*	deliver
包む	*tsutsumu*	wrap/enclose
受付	*uketsuke*	reception table/receptionist
失う	*ushinau*	lose
わきまえる	*wakimaeru*	keep in mind/understand
破れる	*yabureru*	tear/rip/break

From *Binbō Seikatsu Manyuaru*, p. 54

下宿	*geshuku*	boarding/lodging
晴れ着姿	*haregi sugata*	dressed up (in fine clothes)
向かう	*mukau*	go towards/head for
職人	*shokunin*	craftsman
進む	*susumu*	advance/progress
途中	*tochū*	on the way/en route

From *Yawara!*, p. 59

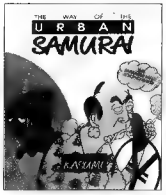
愛する	*ai suru*	love (*v.*)
台無しにする	*dainashi ni suru*	ruin/spoil/destroy
どん底	*donzoko*	depths
不幸	*fukō*	unhappiness
誤解	*gokai*	misunderstanding
逆算する	*gyakusan suru*	count/calculate back
初日の出	*hatsu-hinode*	first sunrise (of New Year)
披露宴	*hirōen*	(wedding) reception/banquet
一人暮し	*hitori-gurashi*	living alone
輝かしい	*kagayakashii*	glorious/glittering
会場	*kaijō*	meeting hall/place
必ずや	*kanarazuya*	certainly/surely/definitely
関係	*kankei*	relationship/connection
監督	*kantoku*	manager/coach
ケダモノ	*kedamono*	beast
結婚式	*kekkon-shiki*	wedding ceremony
志す	*kokorozasu*	aim at/aspire to
殺す	*korosu*	kill/slay
教職	*kyōshoku*	teaching certificate/profession
急に	*kyū-ni*	quickly/suddenly
まかせる	*makaseru*	entrust/leave to
見事	*migoto*	splendid/admirable
娘	*musume*	daughter
並々ならぬ	*naminami naranu*	extraordinary/uncommon
大晦日	*ōmisoka*	New Year's Eve
責任	*sekinin*	responsibility/fault
幸せ	*shiawase*	happiness
信じる	*shinjiru*	believe (in)
新婦	*shinpu*	bride
新郎	*shinro*	bridegroom
出産	*shussan*	childbirth
卒業	*sotsugyō*	graduation
体育	*tai'iku*	physical education/PE
たたき落とす	*tataki-otosu*	knock down
つきあう	*tsukiau*	associate with (someone)
つわり	*tsuwari*	morning sickness
野獣	*yajū*	wild animal
やめる	*yameru*	stop/quit
やせる	*yaseru*	lose weight/grow thin
夜ごと	*yogoto*	nightly
有望な	*yūbō-na*	full of hope/promising
優勝	*yūshō*	championship
優秀な	*yushū-na*	excellent/superior

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

Reviewed by MANGAJIN . . .

(You saw it here first!)

The Way of the Urban Samurai



by Kasumi

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with Robert Whiting

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By Kittredge Cherry

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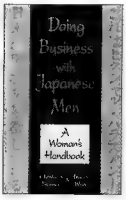

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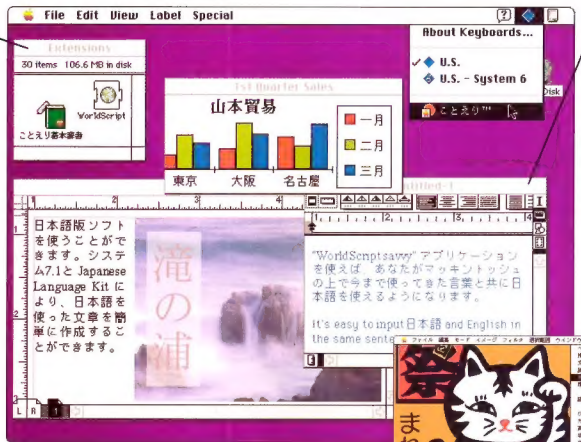

Run Japanese applications.
When you install the software in this kit, applications that have been developed for Japan will display Japanese menu bars and allow you to input Japanese text.

Work with Japanese fonts.
In addition to the Osaka bitmapped font, the Japanese Language Kit includes two Kanji TrueType fonts.

Apple's Japanese Language Kit makes using Japanese on your Macintosh computer easier than ever. Whether you're a native speaker or just learning the language, you can run Japanese applications and include Japanese text in letters, presentations, and reports.

Use the Language Kit to develop Japanese language materials such as brochures, posters, and business cards. Although the Japanese Language Kit does not translate text, it does let you easily input, edit, and print in Japanese.

If you want to improve your Japanese, the Language Kit can help dramatically. It allows your Macintosh to run popular interactive Japanese training materials.

The Japanese Language Kit comes with two Kanji TrueType fonts, which produce high-quality output from any Macintosh-compatible printer. Documentation is provided in both Japanese and English, and you can type using either the Roman or kana keyboard layout.

As an extension to System 7.1, the Language Kit uses the operating system you already have. There is no need to store an additional system on your hard disk. The Japanese Language Kit also contains Kotoeri, the same, easy-to-use input method that is included with KanjiTalk 7.

Almost every major software program has a version that has been localized for Japanese. All you need to run them is the Japanese Language Kit and System 7.1. You can even use a non-localized program, such as Nisus 3.4, which takes advantage of WorldScript, Apple's new software technology. WorldScript simplifies the way in which a single operating system can support multiple languages.

Getting started with the Japanese Language Kit is easy, too. You can order it through your Apple authorized reseller or mail-order software suppliers by referring to Apple part number M1648LL/A. And, when you purchase a Language Kit you can get support directly from Apple's own technical support staff. For the name of the U.S. Apple software reseller nearest you, call 1-800-732-3131, ext. 500.

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